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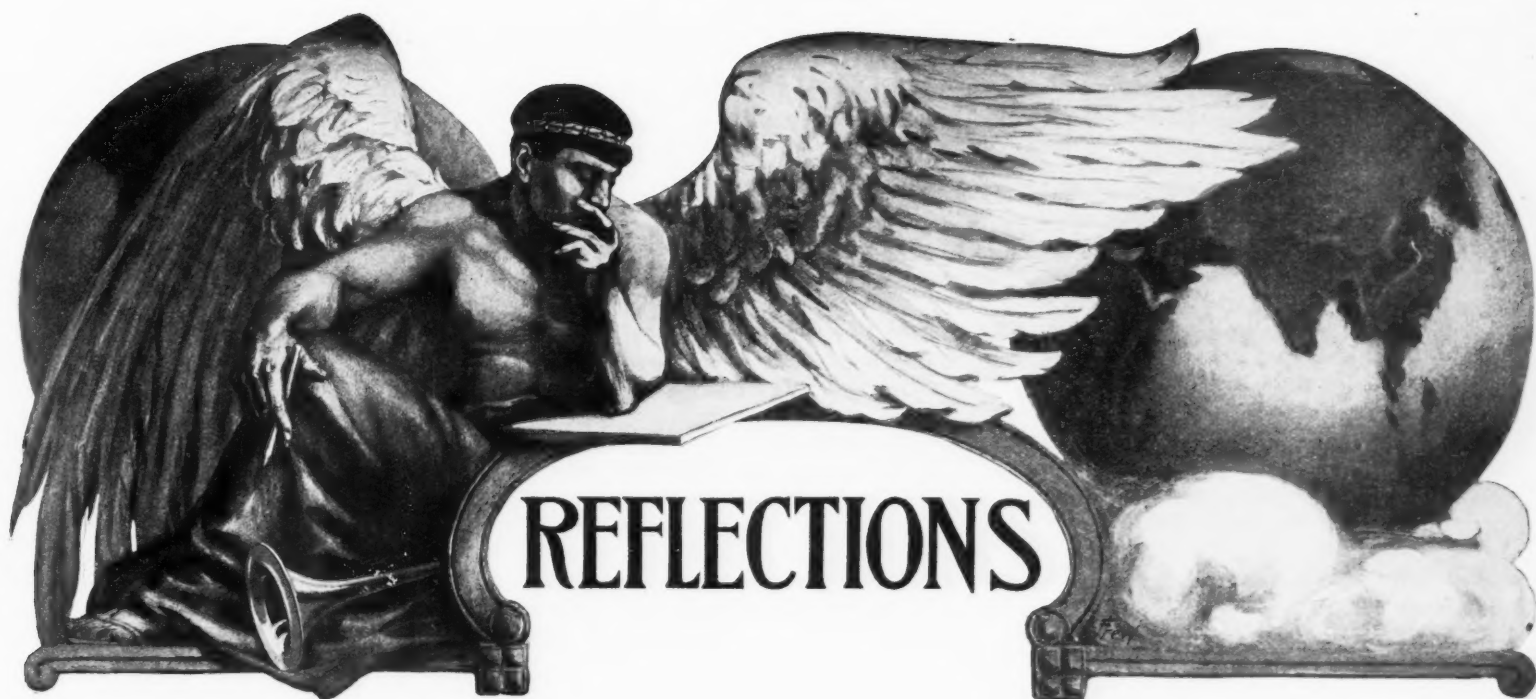
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FROM EUROPE—BY THE EDITOR.

PARIS, JUNE 8, 1908.

AS in former years, this year is providing Europe with hundreds of Americans identified with music, and there seems to be one centripetal focus, which is here in Paris. Henry Russell, of the Boston Opera Company, has been here and is on his way to Italy. Signor Gatti-Casazza, of the New York Metropolitan, and Signor Centanini are in the town busy with opera detail, but besides these leaders of the directorial ends there are here hundreds—nay, I may say thousands—of musical people, who are interested in the manifold divisions of opera and music, both in the practical as well as the more spiritual features of the art, and I believe there are few of these whose hearts are not set upon America, the "dollar land," as they call it.

And this reminds me: Some time ago an American singer, now in Europe, was listening to the usual strictures upon the United States, and among other things we were accused of was America's spirit for money making. "Oh, it's all money, money, money in the United States," said a German singer. "Why did you accept an American engagement?" was the question then put to the German. "Because I secured a good, profitable salary." And that was the natural, proper reply. The fact is that here in Europe the salaries are so exceedingly small, except in rare instances, after artists had made American successes, that America becomes the Mecca of musical artists as a matter of necessity. But here is the paradox. We, in America, receive no money from the European artists. We pay them money. They go to America for money. We pay them the only satisfactory fees, the only fees that enable them to live comfortably and save money, and, at the same time, put them into that semi-independent position that subsequently commands a higher fee here. How then can we be accused of being the money nation? We separate ourselves from the money. We do not adhere to it. We pay it out. We pay it to the European artists. They receive, what? The money. Whose money? The money of the American. How then can we be accused properly of being the money grabbers when we pay out the money? And how can we be justly accused by those who receive our money in greater abundance than any other money is received, of being the money grabbing nation? Who are the money grabbers? Those who earn it and pay it out, or those who earn and do not spend it, or those who receive it?

These repeated accusations that the Americans are a money nation should not be indulged in by those who are willing to accept American money, which is more liberally paid out than any other money. Per capita, America wastes more money than any other nation, and much of it is wasted on musical people upon whom Europe would not be guilty of wasting it. Which is the money grabber? America or Europe? Paderewski's concerts in Europe do not give him in ten years what America pays him in ten months. Which is the money grabber? America or Europe?

Madame Sembrich has not earned as much money in Europe in ten years as she earned in the last ten months in America. Which is the money grabber? America or Europe?

We should get all these confused theories adjusted and see these things as they are. London, Paris, Berlin, all the great music centers of Europe, do not pay out, combined, for music in all its forms in one year as much as New York alone does in one season. Who is the money grabber? Teachers in this city having an income for vocal lessons amounting to twenty thousand francs a year receive more than 15,000 francs of this sum from Americans. Who are the money grabbers? Those who pay out the larger part of this or those who pay nothing or little?

Furthermore, who are the most appreciative of the music of the masters? Those who do not pay to hear it or those who pay? How can I testify my appreciation of art any better than by paying to sustain it, for, as we all know, unless it be sustained, art decomposes? How can I, how can any one prove his fidelity to an art more substantially than by paying to keep the art alive? There is no other way. America pays for art. Hence all artists are anxious to go to America—for pay, because it is well known that artists get away from America as soon and as fast as they can. If America is the land that pays for art and Europe does not pay, who are the money grabbers? Are not those who receive the American money the grabbers of the money? Certainly those who pay it out to sustain the art and the artist are not the grabbers. What would this army of European artists annually going to America on limited visits, what would this army do if America should suddenly decide—and nations frequently, like individuals, suddenly decide—to become a money grabber, to hold on to its money or to spend it in China or Japan, on Eastern art or Oriental artists? There is a marvelous art in India, among three hundred millions of beings who have developed remarkable arts which have been nearly inaccessible to us. Decorative arts, wood, ivory and coral sculpture and carving, pictures, woven arts, carpets, rugs, pottery, metal work, jewels, gems and apparel. Suppose our eyes were to be set toward the setting sun and American taste for Oriental art were to develop under the new and rising movement of Asiatic consciousness? We would still remain the money spenders, and others, accepting our money, would be the grabbers. If that possible change were to occur, how would the European artist, accusing us now of being the money grabbers, fare? Furthermore, suppose we would completely alter our tendency to become money grabbers and hoarders? What then?

Suppose we were to decide not to bring any more foreign pianists to America; no more Paderewskis at \$180,000, and no more foreign singers except such as are actually necessary? The Boston Opera scheme is based upon a gradual culture of American pupils through the New England Conservatory of Music for advancement into opera. If we are competent to sing in opera in Europe (Nordica, Garden, Lindsey, Walker, Wheatley, Griswold, Clark, Cisneros, Bispham, Whitchill, Raines, Bern-



stein, Anderson, Abbott, Martin and dozens of others too numerous to mention here) we can assuredly feel confident of singing at home. If this Boston Opera scheme succeeds, and there is no doubt that it will, will we then be considered liberal toward ourselves or will we then also be called the money grabbers, as we now, in our liberal views toward European art and artists, are called, even by the recipients? It is one of the fallacies of the day to accuse the one nation, the reckless nation, that spends its money without stint or consideration—to accuse that nation of being money grabbing. But this fallacy is due to the peculiar effect that American indifference has upon nations who have become rich through economies and frugality—national virtues which seem not to have become remunerative, from the fact that wars have dissipated the savings. Europe cannot conceive how this American indifference to money can possibly be reconciled with national sanity.

William Randolph Hearst, who is here now quietly resting in Europe and spending his American money here because he finds his tastes better accommodated and his feeling of personal independence better gratified here than at home, has been railing in his paper against our system of paying ocean freights and passenger fares to foreign nations through foreign bottoms, and who has been asking for a ship subsidy in order to encourage American ship building. That is only another form of protection, and if we believe in protection—a theory which will prove suicidal in the long run—why not protect American musicians also? They need it as much as those who are contemplating going into ship building when a ship subsidy ever goes through. If we are to develop ship building through legislation—the worst stimulus possible for any nation in any direction—why not develop music by legislative process? The one is as good or as bad as the other. Rome certainly was greater—relatively far greater—than any modern nation. In many of our thoughts, conceptions of justice, theories of ethics, systems of government, national characteristics (all nations), phases of private life, life of the citizen, municipal form or method, etc., etc., we are today pupils and imitators of the Romans before and of the Cæsars; in fact, we are Cæsarean, as Napoleon himself was. The Germans may scream and yell from now until the first American opera is produced at the Metropolitan, or by Oscar, but nevertheless and despite all, Bismarck, like Cavour, whose pupil he was, was Bonapartistic and hence a disciple of Cæsarianism. Rome went to pieces on paternalism. The government finally took care of everything, and the people, who had nothing to do, decayed. That same disease is afflicting the whole of mankind today, and we Americans, who in the beginning represented a protest against this very plan of government, have had ourselves gagged and bound, like the Chinese, by a system of paternalism nearly as bad as it is in Prussia, where thinking—individual thinking—is merely a gratuitous and obsolete act, thanks to Bismarckian Cæsarianism. Protection, as it now turns out, is merely an excuse for taking care of all of us. A ship subsidy means that all of us must pay for Jones' ship building bill. Very well. Then why not protect the musician? Why not put a tax on foreign musicians? Then they will at least be justified in calling us money grabbers. It would never mean bet-

ter music or more music, because protected music is just as bad as any other protected article; it would mean the limitation of the mental arena in which the free combat now enables any one to show his prowess. But if there is to be paternalism we should not be stepfathers to music.

Ship building should depend upon the natural laws; not upon artificial laws, as it now does. Our artificial protection laws prevent us from building ships; they lock us out of competition. Remove those laws and we shall build ships. Put a protection on music and you restrain its culture. It must be as free as the air. But as we are suffering generally from the results and effects of Protection, which enriches a few at the cost of the many, why not put the musicians in the class of the few? Why permit the European musicians annually to swamp the American musicians and put the latter out of service? Protection, if it prevails, should have no exemptions, and the musician can afford, least of all, to be an exception.

Same Cry in England.

Examine, for a moment, a short paragraph taken from Saturday's London Telegraph and carefully introduced, for obvious reasons:

It is pleasant to find Mr. Joseph Holbrooke going strong once again, after a comparatively

long silence, in the columns of The Musical Standard. From some recent characteristic "Impressions" the following seems worth pondering: "We corrode together—and the result is that Nelson, Wellington and Beaconsfield have died, and are likely to die for our old isle—to what end? To place Kissewitski, Fuzzewotski, Lozzidonoki and Lillifilki—not to mention such growths as Kornotskoff, Pelitskiff, Kibulroff and Fulup-sniff—on our platforms and in our refined homes, scraping their unholy music to the complete abandonment of our native bards." Without Mr. Holbrooke our "dear old isle" would become a singularly dull old isle.

No Exception on Paderewski.

Shortly after my arrival here I was asked why THE MUSICAL COURIER was an exception in treating Paderewski's playing. I at once named a number of American papers that were in line with THE MUSICAL COURIER in criticising Paderewski's performances, giving him all that is due to him and discriminatingly disclosing faults. California papers, Oregon, Ohio, Illinois, Massachusetts, and certainly others I have not read join us in this fair application of a just measure of criticism, no matter who it may be, it being Paderewski in the Paderewski case.

Last season when Paderewski played one concert in London the London papers also stood in line with THE MUSICAL COURIER in what it has been printing during the past years regarding Paderewski's peculiar piano display, and the documentary evidence is herewith placed before the musical world to illustrate that the praise bestowed by certain writers—usually intimate personal friends of the artists—is by no means unanimous, putting aside this paper. The dates of the various papers cover the last week in June, 1907, the week he will play his London concert this year.

The London Times says that after his playing of the "Moonlight" sonata

"its effect was temporarily dispelled"

when he played the Liszt B minor sonata,

"in the playing of which a most unusual degree of force was exerted."

This was one of the points in the criticism this paper made, this unusual, unmusical, ungovernable degree of force, inartistic and calculated to defeat the very purpose of the composition.

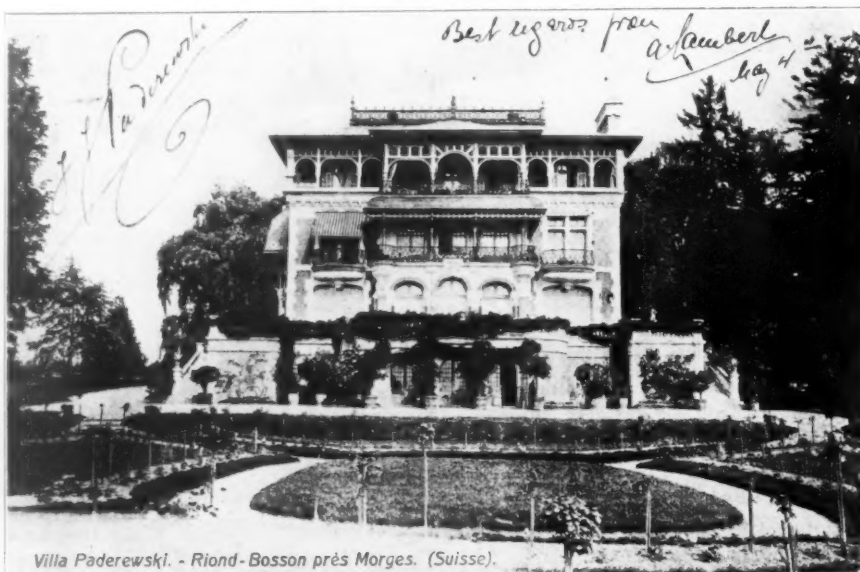
The Sunday Times said that his playing of this sonata was "as tedious and tiresome as a Scotch sermon."

Staccato said in the Morning Leader:

I have been hearing from various people who had traveled to the towns in which he was playing, and discovered a most remarkable diversity of opinion among them as to his playing, and this made one all the more anxious to judge for oneself—quite apart from the natural desire to revive some of the most delightful recollections of the past.

The start was delayed by a little dissatisfaction M. Paderewski apparently felt at the arrangement of the screens on the platform, which were accordingly shifted, and then he played his own "Variations and Fugue," a very clever work, for which, honestly, I can feel no affection.

Then came the "Moonlight" sonata of Beethoven, of which the first movement was played a little angularly—if the expression may be allowed—while the arbitrary alterations of the rhythm in the second can hardly have commended them-



Villa Paderewski. - Riord-Bosson près Morges. (Suisse).

PADEREWSKI'S HOME NEAR GENEVA.
Thanks to "money grabbing" America.

long silence, in the columns of The Musical Standard. From some recent characteristic "Impressions" the following seems worth pondering: "We corrode together—and the result is that Nelson, Wellington and Beaconsfield have died, and are likely to die for our old isle—to what end? To place Kissewitski, Fuzzewotski, Lozzidonoki and Lillifilki—not to mention such growths as Kornotskoff, Pelitskiff, Kibulroff and Fulup-sniff—on our platforms and in our refined homes, scraping their unholy music to the complete abandonment of our native bards." Without Mr. Holbrooke our "dear old isle" would become a singularly dull old isle.

What can the English musician do? Dr. Alexander Mackenzie publicly announced, last year, that under prevailing conditions, a musical career in Great Britain by a Britisher offered no inducements whatsoever; that the foreign musician prevailed in and controlled the musical sentiment in England. There are many operas produced in Great Britain that have no such musical value as "Ivanhoe," and yet "Ivanhoe" is shelved and had been shelved when Arthur Sullivan was still among us. The foreigner going to England to sing has not studied and does not know Sullivan's opera, and it lies, with dust hiding it, in the musical subcellar of its publisher. This generation hardly knows of it. London managers can make no money on native artists, except, probably, on one dozen in ten thousand. The pub-

selves to everybody. The last movement, on the other hand, was played in a wonderfully straightforward way and with a splendid combination of manliness and poetry. It was a really great piece of interpretation, and the absolute limpidity of the technique was such as is attainable only by a great master.

At the same time I could not resist an uneasy suspicion that a great deal of the old magic charm of tone was to seek. It used to be golden—as the picturesque writers used to say; now it was rather silvery and now and then almost steely, especially in the right hand. M. Paderewski's left was always better than his right, and now the difference between the two seems more marked than ever.

Next came Liszt's sonata in B minor, in which we caught the old marvelous poetry and fire of the interpretation. Here, too, M. Paderewski's old unrivaled command of dynamic gradation again aroused wonder and admiration. But at the same time there were many places where he indulged in ruthlessly sudden contrasts which seemed unnecessary; and also there were many passages in which he treated the piano relentlessly and seemed to sacrifice beauty of tone to volume, especially in the frequently recurring melody in full chords.

That is very near to what this paper has been



AN EARLY PICTURE OF RICHARD STRAUSS.

Taken at a time when he had written but one symphonic poem and the critics were still hopeful that the genius he displayed would not grow to be a habit.

saying during the past years in reference to the same apparition in music.

The London Star says:

It is an open question whether the ideal critic should judge Paderewski as if he were an unknown artist. Even if one could forget that one was in the presence of an artist who has had the world at his feet for decades, such a power would make one almost inhuman, and humanity is surely the first qualification for criticism of any art. At the same time one should not foolishly and blindly worship everything done by an artist who has a name, or allow his record to paralyze one's power of independent judgment, and it must be confessed that M. Paderewski did many things which one would not allow a lesser man to do without rebuke. He occasionally indulged in great excesses of violence, and seemed to sacrifice beauty and color and variety of tone to volume. Moreover, to be quite candid, his tone does not seem to me to have the caressing charm that one remembers in the old mixture of fulness and sweetness. Occasionally, too, he did use the pedal somewhat wildly.

One of the best London critics is Mr. Legge, of the Referee. Notice how he chimes in with what for years this paper has been stating on the same subject:

I pass over the performance of his own "Variations and Fugue" on an original theme, op. 23—

a brilliant example of virtuoso music, because it was rendered as by a man possessed by raging bad temper. I have heard a good deal of fierce playing, have listened to Rubinstein arguing out a fit of temper with his pianoforte, but I never heard a man hit an instrument more regardless of consequences than did Mr. Paderewski in his "Fugue" on Tuesday afternoon. Towards the end the striking effects verged on the ludicrous.

This may serve as a reply to those who seem to consider the severity of this paper on Paderewski's treatment of the piano as exceptional. When he did play exceptionally no paper praised Paderewski as highly or more highly than did THE MUSICAL COURIER, and hence the defects of his later years could not be hidden under the usual platitudes indulged in by commentators who fear to tell the truth or who have reasons for distorting it.

Much discussion has also been indulged in by the musical world on Paderewski's business arrangements, through which he played a different piano than that which he played on all his former tours in America; yet this change does not seem to have remedied matters, and had it been due to a dissatisfaction on his part with the piano he formerly played it would constitute AN ADMISSION THAT THIS PAPER'S CRITICISM, WHEN HE PLAYED THE FORMER PIANO, WAS JUSTIFIED. The London criticisms do not refer to the former piano, the Steinway, for he did not play the Steinway there. He played the Steinway on all his American tours until the latest, just completed. If he then changed his piano, attributing to it the unsatisfactory playing, THIS PAPER WAS RIGHT ACCORDING TO HIS ACTION! The change of piano produced no improvement in the playing either in London or in America. Hence it could not have been the piano, and again THE MUSICAL COURIER stands endorsed by the facts. Either horn of the dilemma suits me. Mr. Paderewski can take his choice.

Caruso on Himself.

Caruso has appeared in a new role in Paris, says the London Daily Telegraph. Instead of being "interviewed," he has interviewed himself in the columns of the *Matin*. The result is an amusing contribution from the pen of a ready writer.

"I thought for an instant, per Baccho, that I would sing this article in the hall of the *Matin*. It seems that I have a strong voice, and it would have carried far, but, on reflection, it occurs to me that it will carry still farther if I write the article. And thus Caruso, who has sung so often with a feather in his hat, will sing this time with a goose quill in his hand."

It is in this way that he opens his article, and then, proceeding to talk about himself as one who knew, as people said, "how to touch the heart through the ears," continues:

"Until today I did not believe in the lessons of history. Henceforth I shall be a little more respectful in my faith. I was told, and I denied it, that one of my ancestors was a Roman Emperor, named Carus, in 282, who had spread terror in Persia and elsewhere, and died magnificently, struck by the fire of heaven. I have already just missed perishing at San Francisco during the earthquake, and, perhaps, if one looks more closely at the medals of Carus which Heckel has collected in his 'Doctrina mummorum veterum,' I shall finish by finding a resemblance to my illustrious ancestor."

Caruso admits himself to be the victim of nervousness. When the German Emperor paid him a compliment his emotion was so great that he lost his voice—words of thanks would not come. And after San Francisco he believed that his voice had gone for ever. Some weeks later, when he dared sing in London, it was a "finer diamond" than ever. For, as he says:

"There is only one trouble that I adore: it is that which waylays me on the stage. I am seized with nervousness, and the anguish alone makes my voice what it is. There is no personal merit in it. This fever betrays itself to the public by mysterious effects which move it, but let it be known that Caruso on the boards is not responsible for the pleasure he may give to others, and that everything is the fault of that redoubtable deity called 'le trac' (stage fright). It may be believed that each evening I suffer from this fright increasingly, for people say to me regularly, 'You have never sung so well as today.'"

In reminiscent vein Caruso recalls that his old master who taught him the rudiments of his art predicted a brilliant career. "You will earn 200 francs a month," he said, "when you have grown a little." Verdi had less con-

fidence in him. "When I created Feodor at Milan he asked the name of the artists, and when he heard mine he interrupted, 'Caruso? They tell me that he has a fine voice, but it seems to me that his head is not in its place.'"

And Caruso, in conclusion, admits that he has drawn caricatures, loves practical jokes, and amuses himself with ventriloquism.

Minnesota Music Teachers Meet.

The Minnesota State Music Teachers' Association held its seventh annual meeting last month at St. Peter, Minn., in the college, Gustavus Adolphus, and in the County Court House. Five concerts were given, one by artists of the city of St. Peter, one included works by Minnesota composers, an artist-lecture recital, three educational meetings and a concert by talent of the State alone. Carlyle M. Scott, of the State University, was president. Public school music was represented by Mrs. H. N. Kendall, of Minneapolis. Seventeen leading musicians of Duluth, Detroit, St. Paul, Minneapolis and St. Peter were on the committees. As in St. Louis, the address of welcome was made by the Mayor. Four artists representing St. Peter were: Irene Gault, pianist; Esther Soderman, pianist; William N. Amondson, baritone; Algert Anker, violinist. Grieg, Tipton, MacDowell, Moszkowski and Schumann were performed; Florence Plutzke, accompanist. E. R. Kroeger, of St. Louis, gave the lecture-recital entire on "The Emotional and Picturesque in Music," holding eight and nine numbers, respectively, by Bach, Liszt, Rubinstein, Tchaikowsky, Chopin, Wagner and Beethoven for the emotional, and Liszt, Wagner, Grieg, Raff, Chopin, Schumann, Henselt and Kroeger for the picturesque. Eleven Minnesota composers were represented by a string suite and violin concerto (Errico Sansone), vocal quartet and songs (William H. Pontius), piano solos (G. H. Fairclough, J. Victor Bergquist and Robert Griggs Gale), and songs by Horace Reyner, William Nelson, W. Rhys-Herbert. Composers and artists "assisted" at each other's performances, making an art love feast of the affair. Piano was further treated in "round table" by Mr. Kroeger; organ in like manner by G. A. Thornton, of St. Paul, and vocal by Mr. Pontius, who is director of the music department of the Minneapolis School of Music.

State talent taking part in the association were Clara Williams, soprano, and William McPhail, violinist, of Minneapolis, and Harry E. Phillips, baritone, and Franklyn Krieger, pianist, of St. Paul. As everywhere else, the ambitious and advanced standard of music literature used merits all praise and offers every encouragement. Last, but not least indicative of prosperity, forty-eight ambitious card announcements of as many prosperous conservatories, studios, summer and other schools garnished the stirring "program" of Minneapolis musical activity. The press of the section gave generous mention, and accorded high praise to Mr. Kroeger for his valuable contribution to the seventh meeting of the association. The music department of the Gustavus Adolphus College has five courses; J. Victor Bergquist, director. F. E. T.

Baptist Temple Choir Has a Banquet.

Thursday evening of last week a banquet was given at the Hotel St. Denis in honor of the members of the Baptist Temple Choir, of Brooklyn, and the earnest musical director, Tali Esen Morgan. Nearly 300 singers and guests were present. The toastmaster, Carmon R. Hetfield, chairman of the choir, spoke of the splendid service the choir has rendered and of the present high standard of the organization. The Rev. Dr. W. I. Southerton, assistant pastor of the Temple, paid well deserved tribute to the efficiency of the organization and was glad that the church, as a body, had this opportunity of showing its appreciation of the work of the Temple Choir. Tali Esen Morgan, the conductor of the choir, highly complimented the singers on their faithfulness in attendance on rehearsals and on Sunday and of their splendid work generally. Among the others speakers were John Cherrie, W. H. Dorman, Ernest Staudinger, P. R. Brown, B. G. Cheek, John Orchard, Charles L. Jones, Dr. T. J. Ritter, W. H. Adams and H. J. Hall.

With the rendition of the "Nativity" at the Baptist Temple last Sunday evening, the choir will take a vacation until the third Sunday of September.

Letters in The Musical Courier Offices.

Letters addressed to the following named persons await claimants in THE MUSICAL COURIER offices: George Lewis, Edward Barrow and Malcolm Shackleton.

Chopin's remains are to be removed from Paris to Warsaw by the Chopin Society of that city. To rest in the earth of his beloved Poland will certainly be in accordance with the wishes of the immortal composer. The Chopin Society possesses a large number of Chopin souvenirs in the shape of manuscripts, letters, portraits and so forth, and it is planned to establish a Chopin Museum and to erect a Chopin monument in Warsaw.



24 LUTPOLD STRASSE,
BERLIN, W., JUNE 13, 1908.

The Russian Opera Company of Moscow has completed its twenty performances and left Berlin, without having achieved the success, artistic or financial, that warranted such a great undertaking. The sixth and last novelty brought out by the Russians on Saturday was Dargomischsky's "Russalka" (the water nymph). Dargomischsky was the contemporary and friend of Glinka and he wrote this opera many years ago; in Russia it is very popular. The text is rather childish and naive and deals with the fate of a miller's daughter who was loved by a prince. He finally abandons her to make a grand marriage with a princess, and in her despair the girl drowns herself. She becomes a water nymph and sings to him; he always hears her voice calling him, and finally is drawn into the depths by it. The music, which is a mixture of Russian and old Italian style, reveals a good deal of Glinka influence, although Dargomischsky has not as strong a Russian coloring nor yet as much originality as Glinka. There are pleasing arias, Russian folk-songs for chorus, and some melodious ensemble numbers. The vocal numbers, however, are much too long-drawn out; the composer never knows when to stop.

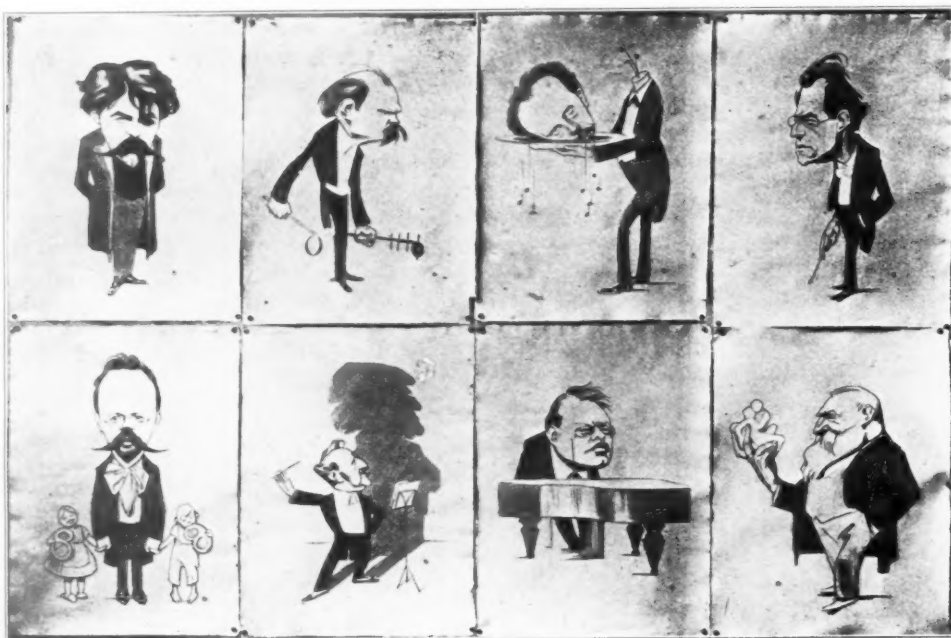
The orchestration is fair. The performance on the whole was very commendable. Madame Shruewa, who delineated the part of the princess, again delighted and enchanted all with her wonderful contralto voice and her warm-blooded delivery. The part of the prince was in the hands of Bolschakoff, a very good but in no way remarkable tenor. The singing of Madame Okunewa, the miller's daughter, was marred by excessive tremolo and by faulty intonation. The part of the old miller was admirably given by M. Wariaghin, who is the possessor a rich and powerful bass voice, and who has, both in his singing and in his acting, a large amount of expression at his command. The novelty was cordially but not enthusiastically received. Three evenings later there was a scandal, caused by the striking of the orchestra before the beginning of the last act. The musicians struck because they had not received their pay, but this was a misunderstanding; the money had been paid, but not yet distributed among the members of the orchestra. After they had declared they would not play the opera to a finish, Madame Kousnetzowa came before the curtain and made a speech in Russian, which was interpreted, saying that the performance would be continued with piano accompaniment. Meanwhile the mem-

protestations, being finally driven from the orchestra pit; they returned a second time and were again driven out, but still they came back and on the third appearance quiet was restored, and the opera was brought to a conclusion. This band of sixty musicians received only 300 marks (\$75) a performance, a ridiculous figure even for Germany.

Etelka Gerster gave a large musicale at her home on the afternoon of June 5, when some twelve of her pupils sang numbers by Schumann, Dvorák, Schubert, Brahms, Franz, Massenet, Meyerbeer, Verdi, Reger, Rossini, and Mascagni. As always is the case with the disciples of the celebrated diva, there were exhibitions of finished artistic singing, the young ladies of the coloratura style excelling. Special interest was centered in the singing of Brigit Engel, who has just been engaged by the Wiesbaden Royal Opera; she gave a charming rendering of the Rosina aria from the "Barber of Seville." Many well-known musical persons were present.

The closing concerts of the festival of the Allgemeiner Deutscher Musikverein at Munich brought little of real importance. The general impression of impartial judges who were present is that the standard of productions this year was lower than ever. Yet, the second chamber music concert offered more of interest than did the first. Lieder by Mojsisovics were of slight importance, but some songs by Karl Kaempff afforded the singer a grateful task, which, however, was not made much of by Rudolph Gmür. A trio caprice by Paul Juon is said to be sprightly and interesting and it was most excellently rendered by the Press Trio, of which the members are Michel Press, violin; Joseph Press, cello, and Vera Maurina Press, piano. By all odds the most interesting affair of the entire festival was Berlioz's "The Trojans."

The accompanying caricatures of Nikisch, d'Albert, Strauss, Mahler, Humperdinck, Siegfried Wagner, Reger and Rodin are all exceedingly clever. They are the work of the young Berlin sculptor, Garvens, whose statues, entitled, "Träumendes Mädchen," "Die Badende" and "Liebe," also his relief, "The Faun," have attracted much attention at the great art exposition now being held in Berlin. Garvens has a genius for cartooning and he has caught and enlivened the characteristics of these eight artists to a wonderful degree.



ARTISTS IN CARICATURE.

Top series, from left to right: Nikisch, d'Albert, Strauss, Mahler. Lower series, left to right, Humperdinck, Siegfried Wagner, Reger, Rodin.

bers of the orchestra had changed their minds and returned to their places. However, the public was now enraged and the musicians were received with hisses and hoots and loud

lin sculptor, Garvens, whose statues, entitled, "Träumendes Mädchen," "Die Badende" and "Liebe," also his relief, "The Faun," have attracted much attention at the great art exposition now being held in Berlin. Garvens has a genius for cartooning and he has caught and enlivened the characteristics of these eight artists to a wonderful degree.

Julius Lieban, the distinguished buffo-tenor of the Royal Opera, celebrated his twenty-fifth jubilee as a member of that institution on June 9. At noon on that day the entire body of singers of the Royal Opera assembled on the stage to congratulate their colleague. The stage was arranged as in the closing scene of the "Meistersinger," the soloists having taken their places on the platform, where the Meistersinger judges sit. The chorus represented the folk. At a sign by Droscher, the chief stage manager, Lieban was led on to the stage by two Meistersingers to the strains of the "Meistersinger" march, played on the piano by Leo Blech. Droscher then made a humorous speech saying at the close that he, as a rule, did not sing, but would make an exception this time. Then he sat down at the piano and convulsed the entire assemblage with his ludicrous attempts to sing; then a huge green placard was brought on to the stage, announcing that Droscher, owing to indisposition, could sing no further and that

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FRANZ EGENIEFF, Baritone of the Berlin Comic Opera and Amfortas of the Savage "Parsifal" Tour.
CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of next year's Bayreuth Festival.
FRANCIS MACLENNAN and *Mme. MacleNNan-Easton.
*HARRIET BENE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

HANNA MARA, the Kundry of the Savage "Parsifal" Tour.
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.
MICHAEL REITER, Heroic Tenor of the Royal Opera, Munich.
HANS TANZLER, Lohengrin (alternating with Dalmore) of next year's Bayreuth Festival.
*FRANCES ROSE, Soprano, of the Berlin Royal Opera
MARGARETHE MATZENAUER, Mezzo-Soprano, of the Royal Opera, Munich.
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LEOPOLD GODOWSKY

Knupfer, principal bass of the Royal Opera, would finish his part. At this juncture a telegram was received from General Intendant von Hülsen conferring upon Lieban the title of Kammer Sänger and conferring upon him further a life pension for himself and wife of 6,000 marks. The artist's colleagues presented him with a costly vase. He received nearly a hundred telegrams of congratulation. In the evening Mozart's "Abduction from the Seraglio" was given and there was a big public demonstration. Lieban was called out and cheered time and again and honored in a way that would have flattered the most famous prima donna. Julius Lieban is one of the most musical, useful, and versatile members of the Royal Opera.

The celebrated Arion Society, of Brooklyn, N. Y., 170 strong, under the direction of Arthur Claassen, will arrive in Berlin, July 8. They will be heard here from the 8th to the 12th, in Weimar on the 13th, and at the Wartburg at a special concert given for the Grand Duke on the 14th. Then they will visit in turn Dresden, Nuremberg, Munich, Frankfurt, Wiesbaden, Bonn and Cologne, appearing finally before Emperor William in Wilhelmshöhe, near Cassel. Claassen, the conductor of the male chorus, was a pupil of Liszt and his early musical education was received at the music school in Weimar.

Adolph Fürstner, the Nestor of the Berlin music publishers, died suddenly last Saturday at Bad Nauheim, where he had gone for his health. The news came as a complete surprise to everybody, for only a few days ago Fürstner seemed to be in perfect health. In spite of his seventy-five years, he was still the active head of the great publishing house bearing his name. Heart failure was the cause of his death. Fürstner was one of the most interesting personalities in the music publishing business of Germany. He was a man of broad horizon, keen judgment and of decided modern progressive tendencies. He was one of the few publishers in Germany who took large risks; it was he who published Strauss' "Taillefer" and "Bardengesang," and the operas "Feuersnot" and "Salome"; he also had already bought the rights for Strauss' new opera, "Electra," now in preparation. The Fürstner publishing house is the owner of the three early Wagner operas—"Rienzi," "Flying Dutchman" and "Tannhäuser." Fürstner was by no means a chauvinist; on the contrary, he had an eye on the productions of other countries, and he brought out in recent years many successful Italian, French and Russian compositions, operas particularly, which were a specialty of his house. Fürstner was personally well acquainted with Wagner, Gounod, Meyerbeer, Liszt, Bulow, Rubinstein, Tschaiikowsky, Leoncavallo and other composers of repute, with whom he had social and business relations. He will be very much missed in Berlin and his death is a decided loss to Germany.

Anna von Fühning (Baroness von Strantz), who for many years was one of the leading actresses of Germany, and who played in New York in the early nineties with great success, now gives dramatic instruction in this city. The celebrated artist (as the results accomplished with numerous pupils testify) has a genius for teaching; she inspires her pupils to do their very best. She teaches not only actors, but also concert and operatic singers, and to Americans in particular, who generally have great difficulty in acquiring a perfect German accent, she has rendered invaluable services.

Leopold Godowsky, accompanied by his entire family and his assistant, Aronson, has gone to Alt-Aussee, in the Steiermark, Austria, not far from Ischl, where he will remain for three full months, recuperating and devoting part of his time to teaching. Godowsky has had a most remarkable season, having played about 100 important engagements. His tours have extended over an enormous

territory, including Russia, Germany, Austria-Hungary, Bohemia, England, Holland, Roumania, Turkey and Greece. In Europe, at least, no other great pianist has played so often as Godowsky. It is still an open question whether he will accept the position offered him by the Austrian Government as head of the master school of piano playing at the Vienna Conservatory. The offer is the most flattering and extraordinary one ever made any artist by the Austrian Government, but Godowsky is unwilling to leave Berlin, where his first great European success was won, and where he has such a host of friends and admirers.

Madame Kirsinger, who has one of the leading music salons in Berlin, gave a big musicale on Saturday, which was attended by some 200 persons. Madame Kirsinger is a music enthusiast and a large hearted patroness of art and artists. She has helped many a struggling young talent to recognition.

Ida Hiedler, who has for twenty-one years been a member of the Berlin Royal Opera, will bid farewell to the institution next Wednesday, as Sieglinde, in "Die Walküre." The artist does not intend to accept a permanent engagement again, but she will sing next season on various stages as "guest" and in concerts.

Helen Lewyn, of Houston, Tex., a pupil of Bloomfield-Zeiser and Godowsky, will make her Berlin debut next season. She will give a concert with the Philharmonic Orchestra, at the Beethoven Hall, on March 18.

The fourth Music Pedagogic Congress was opened on Monday in one of the halls of the Reichstags Building here. Xaver Scharwenka, the president, greeted the delegates and representatives with a speech. Then followed discussions on important musical questions of the day.

ARTHUR M. ABELL.

Sergei Kussewitzky's Success.

The phenomenal success achieved in Europe by Sergei Kussewitzky, the greatest doublebass virtuoso of our great generation, has drawn the attention of the entire musical world to the contrabass as a solo instrument. Since Bottesini's death, which occurred some twenty years ago, the contrabass has had no really great representative up to the time of Kussewitzky's advent. In the history of the contrabass as a solo instrument only three names loom up prominently in the entire annals of music—Dragouetti, Bottesini and Kussewitzky. While his two great predecessors were chiefly virtuosos of the old florid style, Kussewitzky is both a virtuoso of the highest order and a musician and interpreter of the very first rank.

Born at Wyschni Wolotschek, Gouvernement Twer, Russia, on June 13, 1884, as the son of a poor musician, Sergei Kussewitzky, at the age of sixteen, entered the Moscow Conservatory with the original intention of studying theory and composition. Being too poor to pay tuition, he depended upon a scholarship, and there happened to be only one vacancy in the conservatory and that was in the class for doublebass.

So the youth entered the institution as a student of the doublebass, not from choice, but from necessity. His teacher, Rombousek, at once recognized that in Kussewitzky he had a pupil of extraordinary talent and he soon succeeded in awakening in the young musician a great love and interest for the bass viol. So it came about that Kussewitzky developed a passion for the instrument, which he originally had chosen merely in order to get into the school, and he soon outstripped his teacher, and, in fact, all living bass performers. In the meantime he continued his theoretical studies with exceptional success. In 1894, after four years of study, Kussewitzky was engaged as

first contrabass player of the Moscow Imperial Opera, and he remained in that position for ten years. In 1900 he was appointed professor of the contrabass at the Moscow Conservatory, but he soon gave up this position in order to have more time to travel as a doublebass virtuoso. At his first concerts in Moscow and St. Petersburg, in which he had the assistance of his famous countrymen, Chaliapine and Sobinoff, he aroused unparalleled enthusiasm, and after the St. Petersburg concert the critics wrote that nothing had been seen like it since Patti's last appearance in that city. The receipts of this concert were 11,000 roubles (\$5,500). His successes in Berlin, Vienna, Leipzig, Budapest, Paris and London were of the most sensational kind. It is now universally admitted that Kussewitzky occupies a unique position in the musical world. He is the indisputed king of the contrabass. For conducting, too, Kussewitzky has a special genius, and his recent concerts last season with the Berlin Philharmonic Orchestra were brilliant successes.

Here are two recent Kussewitzky criticisms from London:

Sergei Kussewitzky gave his second grand concert, with the full London Symphony Orchestra, yesterday evening, at the Queen's Hall, and his program was one of special interest. It opened with an overture, "Solennelle," by Mr. Glazounoff (op. 73), of clever, bright, invigorating character, and effectively scored. Why it should be called solemn is somewhat difficult to understand; titles, however, must not be taken too seriously. Next followed a symphony, No. 1 in G minor, by Basil Kalinnikoff, a composer who died a few years ago at a very early age, and who, finding no encouragement to publish his works, earned a living, and a poor one, by playing the bassoon in various private orchestras. He wrote two symphonies, but until yesterday evening neither seems to have been heard, at any rate in London. We cannot recall any instance in which a novelty produced such a strong, such a direct appeal as the one in question. Of the four movements of which it is composed, not a single one is weak; attention is held from first note to last. The themes are original, and several of them are either Russian folk melodies or clever imitations thereof. One great charm in the music arises from the fact that no sense of effort is felt; the composer really had something to say, and it was something which came from heart as well as head. In the delightful andante commo-dante, a persistent cuckoo call jingling with the harmonies supporting the principal theme has a charming effect. But the whole of this delicate movement was highly poetical. Then came a vigorous scherzo, with a middle section full of national color, while the finale brought an admirable work to a most exciting close. A splendid rendering of the work was given, and Mr. Kussewitzky and the London Symphony Orchestra received an ovation which they will not soon forget. Mr. Rachmaninoff, whose name is world wide known through his prelude in C sharp minor, played the solo part of his concerto, No. 2, in C minor. Neither the first nor the last movement, in spite of much that was interesting, seemed wholly satisfactory; but the adagio proved highly expressive.—Daily Telegraph, May 27, 1908.

The program of the second orchestral concert given by Sergei Kussewitzky, the well known double bass player, with the help of the London Symphony Orchestra, at Queen's Hall last night, was, for the most part, composed of Russian music of the less familiar order. In the first place, there was Glazounoff's "Solennelle" overture; next came a symphony by Kalinnikoff, a young musician who died at an early age, practically unrecognized; while later in the evening Mr. Rachmaninoff, the famous Russian composer, played the solo part in his own piano concerto in C minor. Notwithstanding that it is made the subject for much orchestral device and invention, Glazounoff's overture, with the exception of one broad, suave theme, is noisy and undistinguished. On the other hand, the Kalinnikoff symphony, if betraying little Russian influence, is pleasant, straightforward, and attractive. Judged from an academic standpoint, the Rachmaninoff concerto is erudite. In other respects, it is not a little dull. It contains, however, some very brilliant passages for the soloist, passages which the virtuoso will doubtless welcome. Mr. Rachmaninoff was recalled to the platform and cordially applauded.—The Standard, May 27, 1908.

Sulli Pupil Engaged for Opera.

Dagmar Lundby, mezzo soprano, a pupil of Giorgio Sulli, of Carnegie Hall, New York, and New Haven, Conn., has been engaged by the Kronberg Opera Company, to sing in performances of "Trovatore," "Faust," "Aida," and "Linda." Madame Padovani and Edouardo Castellano are among the members of the company.

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Art and Charity once again joined hands in a splendid performance of "Rigoletto" that obtained a triumphal success. The Society of Dramatic Authors, its honorary president, Victorien Sardou; its president, Paul Hervieu, and all the members of the committee have reason to be proud of the double result achieved, and thanks are due to the active management of this admirable performance. One would be obliged to go far back in the history of the world's great singers to find an ensemble of artists equal to that of Thursday offered the Parisian public. To measure the greatness of this unique performance we should be obliged to evoke the glorious names of Grisi, Malibran, Rubini, and Tamburini. In this wonderful performance of Verdi's "Rigoletto" three of the greatest exponents of the art of song took part—a glorious trio—Melba, Caruso, and Renaud. In the role of Gilda, Madame Melba was a marvel of grace and finesse. Her voice is of an ideal purity, her vocalization of sparkling brilliancy; she plays with the most perilous difficulties of the score, and lends to the dramatic action an infinitely seductive and alluring personal charm. That she consented with perfect grace to leave London and her engagement at Covent Garden at the very height of the season, to lend her assistance to this charitable work, was appreciated by the audience, who accorded her a frantic ovation. It was Caruso's first appearance at the Paris Opéra. The role of the Duke of Mantua gives ample scope for the display of his inimitable gifts. And what a marvelous voice is his! Resonant, full of evenly beautiful quality throughout its entire range, capable of the softest effects and of the most exquisite tenderness, and growing to tremendous climax as occasion requires, it was small wonder that he was the object of the warmest acclamation from his first entrance, and of an enthusiasm that developed into delirium in the final act.

In all his impersonations, Renaud reveals himself a supreme artist, and one is at a loss to know whether he excels as a singer or an actor, so satisfying is he in both. The eminent French baritone scored a success equaling that obtained by Melba and Caruso.

Renaud's voice is glorious, and his art combines elegance of style, breadth, dignity; and, whether scenically or vocally, he always lends the right note to his impersonation.

To complete so great a cast it was necessary to find a suitable Madeleine. In the person of Madame Petrenko,

who made so favorable an impression as the Nurse in "Boris Godunow," and who learned the part at short notice, was found a Madeleine who not only sang with intelligence and charm, but who was a beautiful and graceful artist. The smaller roles were taken by M. Gresse as Sparifucile, M. Cerdan, M. Nansen, and MM. Nucelly and Delpouget, Mlles. Goulancourt, Courbières, and Mathieu. The orchestra of the Opéra was conducted by Tullio Serafin, hitherto unknown in Paris, with a sureness and verve that will not soon be forgotten. The audience was one of the most brilliant and fashionable that can be imagined, and represented the most aristocratic names of all circles, literary, artistic, and social. It is reported that the receipts amounted to 140,000 francs, and that the President of the Republic paid for his loge one thousand francs.

It was a veritable joy for the opera-going public to be able to applaud the revival of "Salammbô" by Ernest Reyer, and to welcome back the great artist who created the role, both in Paris and in Brussels, Rose Caron. It is almost without parallel that a great singer, or a great artist in the full plenitude of power, at the zenith of a glorious career, should voluntarily retire from public life. Madame Caron for several years past has been heard only at rare intervals. This great singer has applied herself with noble devotion to her art—to the heavy and somewhat ungrateful office of teaching the pupils of the Conservatoire. Her reappearance on the scene has long been desired, and, needless to say, she achieved new triumphs. The composer followed with emotion the details of the



From Le Figaro.

Caruso.

RENAUD AND CARUSO IN "RIGOLETTO."

opera. His gratitude and devotion to the great interpreter of his masterpiece are well known. Surely no other could so admirably have portrayed his heroine. To the perfection of her art, to the grandeur of her style, to the beauty and authority of her acting, Madame Caron owes the position which she holds undisputed among the lyric artists of her time. After each act she was recalled and vociferously applauded. Delmas and Alvarez shared honors with Madame Caron.

"Faust" was given at the Opéra this past week with Mary Garden as Marguerite. With her habitual independence, Miss Garden gave to the role a new interpretation. If not especially admirable, it was at least interesting. It is impossible not to pardon in Miss Garden what would surely be severely criticised in others. The vocal defects of a rather hard voice in a role almost beyond her powers, she supplements with intelligence and a sense of dramatic fitness that proclaim her an artist. She is always full of life and action. Her success was marked.

The revival of "Pelléas et Mélisande" at the Opéra Comique again drew together the faithful and enthusiastic admirers of the masterpiece of Debussy. No other work

produced in the past twenty years is more significant, more personal, or more original. Jean Périer again imparted to the role of Pelléas all the melancholy tenderness that made his former interpretation famous and that proclaimed him a great lyric tragedian. Dufranne was superb as Golo. Maggie Teyte assumed the difficult task of succeeding Mary Garden as Mélisande. If she has not the authority and address of her predecessor (she is very young) she has at least a charm distinctly her own. She was in reality the strange, frail, mysterious little creature, at once innocent and disturbing. She sings well and acts with much sincerity. She well merited the warm applause that greeted her debut in this part. Ruhlmann conducted with his accustomed authority.

Blanche Marchesi, of London, gave a most interesting and successful vocal recital in Paris at the Salle Erard. She was in excellent voice and sang with great authority a comprehensive program of lieder from Schubert, Bach, Wagner, Liszt, Löwe, Hausseger, Richard Strauss, Sigurd Lie, Brahms, Wolf, Gounod, Debussy, E. Moret, Saint-Saëns, and the air from Puccini's "Tosca." Blanche Marchesi is an artist whose interpretations are not only interesting and charming—they are great. Her delivery of the Strauss song, "Zueignung," was wonderful, as, indeed, were several others. She had the assistance of a clever clarinetist, Henri Lefebvre, and of Ponset as accompanist.

A delightful afternoon was provided by Kitty Cheatham at the Salle Femina. Miss Cheatham is a vocal "charmer" who has won for herself a first place as the delineator of child songs and the quaint old moaning melodies of the darkies. In addition to these, her Paris program contained quaint, little, old and modern French songs, of which her naive delivery pleased everybody. Miss Cheatham is very versatile and her repertoire most varied with dainty song and musical recitation. Her work is characterized by a delicacy and charm entirely her own. She is winsome to a degree; every member in her audience, big and little, or young and old, belonging to her from the moment she tells them her first story or sings her first little melody. With consummate ease Kitty Cheatham plays with one's heart-strings, gliding through and over the whole gamut of the emotions; big child or little child, she wins your heart, and with her you cry or you laugh, as she chooses. On this "happy occasion" Miss Cheatham had the assistance at the piano of a decidedly musical and sympathetic nature, Gertrude Huntley, a pianist, who cleverly followed every mood and turn of the singer.

Clarence E. Shepard, whose recent appearance in a concert given under the patronage of the British Ambassador, and later as an organist at the Salle Gaveau in a concert given in conjunction with Charlotte Lund, the charming soprano, proved himself not only a brilliant pianist, but an organist of the first rank. Mr. Shepard combines an essentially musical nature with a well-nigh infallible technic, as was evidenced by his remarkably clear and dignified performance of Bach's "Toccata and Fugue" in D minor and Mendelssohn's sonata in A major, which latter was given a most musical interpretation. The "Sœur Monique," of Couperin-Guilmant, was played with a perfection of nuance and finesse rarely heard from an organist. Mr. Shepard concluded with a brilliant rendering of the seventh sonata of Guilmant, who was present and personally complimented his pupil on his great success. Mr. Shepard is a native of Wisconsin and received his musical

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education at the hands of such teachers as Fannie Bloomfield-Zeisler and Joseffy in America, and Wager Swayne and Guilmant in Paris, where he has been studying the past two years. More recently Mr. Shepard has played at a musicale given by Mrs. Pratt in honor of the Prince Royal, the Prince Nicolas, and the Princess of Greece. Press appreciations of this talented young organist will be found on another page.

Giulio Gatti-Casazza, the new director of the New York Metropolitan Opera, and Arturo Toscanini, the new conductor of the same, have been in Paris, en route to Milan. G. P. Centanini, the new secretary of the Metropolitan Opera, and Madame Centanini, better known as the opera prima donna, Jane Noria, have returned to their Paris home.

DELMA-HEIDE.

Granville Summer School and Plans.

Charles Norman Granville, the baritone and vocal teacher, opened a summer school at Walton, N. Y., today, July 1, to continue for six weeks. Later, Mr. Granville and his family will make a tour of the Great Lakes. The end of June Mr. Granville closed a most successful season, during which he gave on an average fifty lessons a week, for thirty-eight weeks.

The following criticism refers to a recital given at Walton June 5:

The song recital given last Friday evening by the distinguished New York baritone, Charles Norman Granville, delighted a critical and enthusiastic audience. Never have Walton people had an opportunity to hear an artist of such merit, and that Mr. Granville successfully sustained the excellent reputation he bears was conceded by all who were fortunate enough to hear him. Nature and art certainly work in harmony with this artist. His program showed that he has studied the best music of all schools, and that he comprehends the significance of the composer's intentions and ideas is also apparent. His rendition of the Schubert and Schumann songs was especially fine, the mezzo-voice in "Du bist die ruh" being particularly beautiful. In his rendering of White's dramatic "King Charles" and Damrosch's setting of "Danny Deever" the firm control of his voluminous tones enabled him to produce stirring effects in emotional and dramatic climaxes without impairing the beautiful quality of his voice, while in the lighter lyrics his knowledge of bel canto left little to be desired. His enunciation is perfect and his breathing well nigh faultless. An interesting synopsis of the program of sixteen songs, being of a descriptive and biographical nature, preceded each group of songs.—Walton Chronicle-Times.

César Thomson made a tour of some of the principal cities of Italy last month, meeting everywhere with the most enthusiastic reception. The Italians have a particularly warm place in their hearts for Thomson, not only because of his transcendental art, but because he is such an ardent admirer and grand interpreter of the old Italian masters. Thomson is a special favorite of Queen Marguerite, who has conferred upon the great violinist many honors. A serious illness toward the close of the season prevented his filling important engagements in Poland, but he has now thoroughly recovered.

"Sardanapalus," a ballet, will be done at the Berlin Royal Opera on September 1.

Shepard's Organ Playing.

Press comment on Clarence E. Shepard's organ playing in Paris:

The concert given April 29, at Salle Gaveau, by Charlotte Lund and Clarence E. Shepard, two Americans of great talent, had an enormous success before a most distinguished audience. The young organist, Clarence Shepard, talented pupil of Guilmant, possessing a technic and musicianship altogether extraordinary. In the toccata and fugue and in Mendelssohn's third sonata as well, one was able to admire his fluent virtuosity and noble style. The "Soeur Monique," of Couperin (transcribed by Guilmant), had an enormous success. As to the seventh sonata of Guilmant we do not think that one could play it with a sentiment more just and more profound. It is to be hoped that the enthusiastic applause lavished on Miss Lund and Mr. Shepard will encourage these two eminent artists to make themselves heard often in Paris.—Le Figaro.

The concert of Charlotte Lund and Clarence Shepard drew a large and most elegant audience at the Salle Gaveau, April 29.



CLARENCE E. SHEPARD.

This recital, of which the program was happily varied, obtained a great and legitimate success. On the fine organ (Cavaillé-Coll) the remarkable pupil of Guilmant, Clarence Shepard, was admired for his impeccable technic, imposing authority and perfect taste. We cannot enter into all the details of the execution of the works of Bach, Mendelssohn and Guilmant, but we wish to lay stress on delicacy Mr. Shepard exhibited in interpreting "Soeur Monique," a work rarely heard, of Couperin, transcribed by Guilmant, who

was present and expressed his complete satisfaction to his valiant disciple.—Comœdia.

At the Salle Gaveau Clarence Shepard, a young American organist, enraptured the audience by his transcendent execution of the toccata and fugue in D minor of Bach, and works of Mendelssohn, Couperin and Guilmant.—Le Matin.

At the concert given April 29 at the Salle Gaveau by Miss Lund and Mr. Shepard, an audience of supreme elegance greeted these two American artists. Mr. Shepard, a pupil of Guilmant, showed himself in every respect the worthy disciple of such a master. From the first measures of the toccata in D minor one realized himself in the presence of an organist of the first rank, and the fugue was presented with rare clarity. Great success also for the third sonata of Mendelssohn, "Soeur Monique," of Couperin-Guilman, and the seventh sonata of Guilmant.—Le Gaulois.

A splendid program was offered to the regular attendants of the Salle Gaveau on April 29 by the organist, Clarence Shepard, and the singer, Charlotte Lund, with the assistance of Gabriel Verdalle, harpist. Mr. Shepard is an organist of the first order. He interpreted in a superlative manner pieces of Bach and Mendelssohn and particularly the cantabile and finale of the exceedingly beautiful seventh sonata of his master, Guilmant.—Le Guide Musical.

Cecil Fanning Notices.

Following are two recent London notices of Cecil Fanning:

Another exceedingly pleasant vocal recital was given by Cecil Fanning, a young baritone from Ohio, who has of late been meeting with great success in America, where his doings have aroused the keen interest of no less an authority than David Bispham. Mr. Fanning is certainly an artist of unusual powers. Others may be more liberally gifted so far as mere voice is concerned, but very few share his genius for interpretation. His program last night covered an unusually wide field, yet never for a moment was he at fault. The classics were represented by Schubert's "Der Wanderer" and "Wohin," the moderns by Wolf's "Verborghenheit" and Strauss' "Traum durch die Dämmerung," the German ballad writers by Loewe's "Erlkönig," "Henry, the Fowler," and "Edward," and the French operatic composers by Massenet's "Vision Fugitive," and his interpretation of these was alone sufficient to show that he was an artist of singular versatility, who is equally at home in lyric and in dramatic music. These, however, were only a few of the successes that he scored last night. For example, the pathos of Kjerulf's "Synnove's Song," and the humor of two of Taubert's "Kinderlieder" could hardly have been more perfectly realized, while he sang the beautiful old Highland air, "Turn Ye to Me," with such irresistible charm that an encore was inevitable. He was no less happy in a number of English songs with which he ended his recital, and, indeed, so cleverly did he sing "The Minuet," and "To Love, to Suffer," and "Fuzzy-Wuzzy," that he very nearly made one forget the poverty of the composer's ideas. Mr. Fanning is certainly a baritone with brains, of whom much more ought to be heard. He was accompanied last night by H. B. Turpin, who was, we understand, responsible for his training.—Daily Telegraph, June 2, 1908.

The singing of Cecil Fanning affords a striking instance of the power of art to triumph over nature. A master of the art of interpretation, he enters completely into the spirit of everything that he sings, and in songs so diverse in feeling as Wolf's "Verborghenheit," Strauss' "Traum durch die Dämmerung," Loewe's "Henry, the Fowler," and "Edward," two of Taubert's merry "Kinderlieder," the old Scottish "Turn Ye to Me," and Kjerulf's "Synnove's Song," he scored veritable triumphs.—Evening Globe, June 2, 1908.

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For the report of some of the concerts that were given during the past week I am indebted to a friend who undertook the service for me. The musical events were few in number, owing to the Whitsuntide holiday, which enabled me to leave London for a week, and to accept an invitation from Mr. and Mrs. M. A. Blumberg to visit them at their residence in Paris. They returned from America only a fortnight or so ago, but are again quite settled in their apartment, which is situated near the Bois de Boulogne, in a comparatively new residential part of the city. Paris is far in advance of London as regards all the modern comforts and conveniences of life, for all the new and desirable apartments have large rooms and lifts, while every attention is paid to the comfort of the tenant as regards heating, lighting, etc. Lifts in London are few and very far between, particularly in private apartments, while the manner of heating public or private buildings is quite of the pre-historic period.

During my stay in Paris a visit was paid to the new offices of THE MUSICAL COURIER, which are conveniently situated near the Champs Elysées, in the central part of the city. A lift makes access to the offices easy, and Mr. Delma-Heide has the rooms very attractively arranged. There was a constant succession of visitors, both French people and resident or visiting Americans, everyone loud in praise of the new and attractive headquarters of THE MUSICAL COURIER. It was like a breath of America to see the sun shining every day, and all day, as it did in Paris for the week, so the return to London made the gray skies and rainy days seem all the more depressing, by contrast.

There are many Americans visiting us at present, and at a recent concert, given by an American, Mrs. Rider-Kelsey, Kitty Cheatham, Claude Cunningham, Miss Clemens, Miss Nichols, and George Robinson were among the audience.

"Armide," which was produced for the first time this season on June 6, was again sung last week. The opera was first done in Covent Garden two years ago, when it was sung in French. This season it is being sung in German, with Emmy Destinn as the heroine. There was a large audience present at the first performance and the applause was indicative of much enthusiasm and enjoyment on the part of the audience. The piece was splendidly

staged, the various dances being all included, even when there were cuts made in the music and dialogue. Walter Hyde, Cornelius, Madame Thornton, Miss Hatchard, Kirkly Lunn, Frederic Austin, Robert Radford, and Mr. Delmoth were others in the cast. The second performance of "Armide" closed the German season for this year, but Italian and French operas will be sung until the end of July. This week Cavaheri is announced to make her first appearance in London in Puccini's "Manon Lescaut."

John C. Manning, of Boston, was in London last week, but left for Paris on Saturday. He is to return here next year to play in a recital.

Claude Cunningham is on his way to Berlin, where he is to sing in some recitals.

Mr. Robinson left London this morning on his return to America.

Katherine Eggar gave a concert of her own compositions recently, when a quintet for piano and strings, piano solos, suite for violoncello and piano, and a scena for the voice, with accompaniment for string quartet and piano, were heard.

Tina Lerner was heard at her second recital in a program that included adaptations by Godowsky of pieces by Corelli, Rameau, and Dantrieu, as well as in transcriptions of Schubert lieder and Paganini caprices of Liszt. Miss Lerner played with much brilliancy. Her playing of the first twelve preludes of Chopin and his fantasia in F minor



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was the feature of the recital; in fact, as at her previous appearance, she made a profound impression.

The season of the Queen's Hall Orchestra was brought to a close on the 15th at a concert devoted to the works of Saint-Saëns. The season began on August 17, last year, and has therefore been ten months long. The orchestra has taken part in 130 concerts, of which sixty-one were given during the summer as promenade concerts, and were largely attended every evening. At these 130 concerts, 105 soloists appeared and eighteen British novelties were produced, composed by Frederic Austin, F. C. Barker, Havergal Brian, Felix White, Granville Bantock, Ethel Barns, Frank Bridge, Garnet Wolseley Cox, Walford Davies, Frederick Delius, Edward Elgar, Marshall Hall, Hamilton Harty, Edward Isaacs, Roger Quilter, and Cyril Scott. The foreign novelties included the "Serenade" for two orchestras, by Max Reger; "Dance Intermezzo" and violin concerto, of Sibelius, and the "Symphonie Montagnarde," of D'Indy; there were eight other novelties, while eighteen works were added to the repertory of the orchestra. This was the thirteenth consecutive series of promenade concerts under the direction of Henry J. Wood. There was a brilliant list of soloists for the seventeen symphony concerts, at one

of which Claude Debussy made his first appearance in London as a conductor. The next season of the orchestra begins on August 15, when the first promenade concert takes place.

A private movement has been inaugurated for the purpose of perpetuating the memory of the late Denis O'Sullivan, a few of his friends having formed themselves into a committee to arrange the necessary details in Europe. Members of the Bohemian Club, of San Francisco, have commissioned F. Derwent Wood to execute a portrait bust of Mr. O'Sullivan for the club. The committee does not make any public appeal, but wishes to give those who knew and admired Mr. O'Sullivan the opportunity of assisting to acquire for the National Portrait Gallery of Ireland, or for the Gallery of Modern Art in Dublin, a replica of the above mentioned bust, and to found an annual prize for the National Musical Festival in Dublin, and perhaps for other similar festivals in Ireland, this prize to be a silver or bronze medal bearing a portrait in bas-relief, with a suitable inscription. As said before, no public appeal is to be made, the memorial to be entirely the tribute of personal friends. Among those acting on the committee are Lord Castletown, T. P. O'Connor, John Redmond, W. R. Le Fanu, Felix Moscheles, M. Esposito, A. P. Graves, John Sargent, Graham Robertson, G. P. Jacob-Hood and Richard Burke.

The program of songs by royal composers is of interest, ranging as it does from Henry VIII to the present day. Miss Lorraine was the singer who arranged and sang it. Henry VIII, King Charles I, King Anthony, Princess Luisa of Saxony, King Henri IV, Queen Marie Antoinette, H. M. the German Emperor, Duke Ernest II of Saxe-Coburg-Gotha, the Prince Consort and H. R. H. Princess Henry of Battenburg were represented by one or more numbers. The most interesting of the three by Henry VIII was "O My Heart," while that of King Charles I, "Mark How the Bashful Morn," was very good. The cavatina of King Anthony was rather jolly, but the "Sang an Aegir" of Emperor William seemed to be the one that received the most favorable applause from the audience.

Members of the London section of the Incorporated Society of Musicians gave a program last week of works of native composers, which included two string quartets, several songs and violin pieces.

In consequence of the death of Dr. Joachim, the existence of the Joachim concerts in London is terminated. The executive committee, however, has decided to continue the association by reorganizing it under the name of the Classical Concert Society. There will be a series of eight weekly concerts between October 21 and December 9, the seven devoted to chamber music to be held in Bechstein Hall, while the eighth is to take place in Queen's Hall.

Clodia de Toussaint recently gave her first vocal recital in England, when she presented a program of interest. Brahms, Hugo Wolf, Richard Strauss, Arne, Morley, Tchaikowsky, Debussy and Fauré were the composers selected by the young lady. Her singing of "Morgen" was loudly applauded.

Charles Clark's recital last Monday afternoon was well attended, as he has a large acquaintance in London, where he has sung for several years, and London is always loyal

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to a favorite singer. His program included English, German and French songs, those by Erich Wolf and Poldowski being accompanied by the respective composers. Mr. Clark gave the first public performance of Charles Bennett's "Five Songs from Lord Byron's Hebrew Melodies," which were warmly applauded and scored a success both for the composer and the singer.

Ernest Sharpe's eleventh recital was devoted to modern German music, a continuation of the previous program, so to speak. The first group was seven lieder by Henning von Koss, who studied with Kullak. Three of the symphonic poems of Richard Strauss were sung, and there were three novelties by Heinrich von Herzogenberg. The program ended with several of Max Reger's songs. Mr. Sharpe was in good voice and sang with much taste.

Julien Henry, one of Frank Broadbent's pupils, has been engaged for the Royal Choral Society. Mr. Henry has sung in a number of concerts in and out of London recently, and his appearance is always sure to bring him re-engagements. After singing at Albert Hall the other day, he was, immediately after the concert, booked for two or three other appearances.

Percy Grainger was heard in a recital which was his last public appearance previous to his tour in Australia.

The French society founded by Henri Casadesus, for playing compositions arranged for old instruments, has again appeared at a recital in London.

Miss von Heinrich's concert of her own compositions took place last week.

Clara Clemens and Marie Nichols were greeted by a large audience at their recital yesterday afternoon. This was the first appearance in London of Miss Clemens, but Miss Nichols had played here previously. Much interest was felt in the appearance of Miss Clemens, whose successful tour in the Southern States of America we had heard of. Her voice is an excellent contralto, and she was heard in a variety of songs, of which two were by composers in America, Hopekirk and Chadwick. The song of the last mentioned composer was "The Danza," which ended the program, and being of a livelier nature than the preceding songs, received the most applause. Miss Nichols, in addition to playing a number of solos, also played the violin obligato to Le Roux's "Le Nil." There were many friends and acquaintances who congratulated the two young Americans after the recital was over, the artists' room being crowded.

Dora Becker's first recital at Aeolian Hall confirmed the opinion of the American public and established her reputation as a violinist in London. There was much applause accorded for all her numbers and she received numerous recalls. Her program included Bruch's concerto in G minor, Bach's chaconne, two numbers by Riez, a capriccio by Gade, Simon's berceuse, and "Echos de la Puszta" of Agghazy-Hubay. Miss Becker was assisted by Wilma Sanda and Hamilton Harty was at the piano.

A. T. KING.

Events at the Granberry Piano School.

George Folsom Granberry, the director of the Granberry Piano School, has gone to Newport, R. I., where he will conduct classes during the summer months. Pupils are still studying at the school in Carnegie Hall, Manhattan, and at the Pouch Gallery, in Brooklyn, under well equipped assistant teachers. Some of the notable recitals given at the school since the beginning of the regular school year have been as follows:

Graduation recital, by Marie Emerson Ackley, of Cleveland, Ohio, Saturday evening, June 6, assisted by Mr. Granberry, Mr. Altschuler and Dr. Elsenheimer. Lecture-recital, Monday evening, June 1, by Henry Holden Huss, assisted by Dr. Elsenheimer, pianist; Helen Waldo, contralto; Edward A. Jahn, basso; Elise Erdtmann, soprano, closing with a group of original Huss compositions, played by the composer. Recital at Carnegie Hall, Wednesday afternoon, May 27, at which fifteen pupils played. Saturday morning, May 16, Carnegie Hall, at which a dozen pupils and members of the faculty united in a comprehensive program. Recital, Pouch Gallery, Brooklyn, Thursday afternoon, May 14, another fine pupils' concert, with a program of marked musical excellence. Thursday evening, March 26, recital of "A Midsummer Night's Dream," with Mendelssohn's music played by advanced students of the school, and Gertrude I. McQuesten reading the Shakespearean text. Recital, Saturday morning, March 14, Carnegie Hall, with the ensemble classes again playing excerpts from Mendelssohn's setting for "A Midsummer Night's Dream," in addition to piano soli and technical demonstrations illustrating the Faelten system of pianoforte instruction. Recital, at Carnegie Hall, Saturday evening, December 28, by Walter Spry, of Chicago. Recital, Saturday afternoon, December 7, by students of the school, in the Chamber Music Hall of Carnegie Hall.

Annie G. Hodgson, a successful teacher, was added to the faculty this season. Modest Altschuler was also engaged to conduct the classes in ensemble playing (piano and cello). Dr. Nicholas J. Elsenheimer, teacher of interpretation, has a number of gifted young players in his class. Miss Ackley, who gave the graduation recital some ten days ago, was among the most brilliant performers. Above all and over all, the personality of Mr. Granberry is a power for good. Still a young man, this teacher and director is a shining illustration of what an instructor of young people should be—thorough, manly, firm, patient, courteous and magnetic. His success in New York has been marvelous.

Schlesinger's "Wedding March."

A feature at the London wedding of Miss Reid, daughter of the American Ambassador to England, was the playing of the "Wedding March" by the American composer, Sebastian B. Schlesinger, of Paris, who was invited to go to London for the wedding.

Leon Sinigaglia's overture to Goldoni's comedy, "Le Baruffe Chiozoppe," published by Breitkopf & Härtel, will be played next season in Milan, Antwerp, Vienna, Dresden, Ostend, Karlsruhe, Götting, Utrecht and other cities. The gifted Sinigaglia has a facile pen; his quartet and smaller compositions were extensively played this last season.

Mary Lansing in Maine and New York.

Mary Lansing, the contralto, recently closed a successful tour of Maine, with Hans Kronold, the cellist. This young and gifted singer was heard last season at the Beethoven cycle of concerts given at Carnegie Hall by the New York Symphony Orchestra. She has appeared at other concerts, and for the coming season will have many engagements. On her return from Maine to New York Miss Lansing stopped over in Boston to sing for managers and musical directors. During the summer her lovely voice will be heard Sundays at the Marble Collegiate Church, one of the edifices to remain open all summer in order that visitors to the metropolis may have a convenient place to worship. Miss Lansing's regular choir position is with the First Baptist Church, Broadway and Seventy-ninth street. This church discontinues services during July and August. The following excerpts are from reviews of the concerts given on the Maine tour:

Miss Lansing made her bow to the audience in singing MacDowell's "Long Ago." Her voice is a splendid contralto, and she sang with certain appreciation of the composer's ideas. In the song "The Ways of June," Miss Lansing's voice was effective, and she sang it with the spirit of spring. If we say just what we think, we shall add that Miss Lansing's voice was heard to the best advantage in the beautiful cavatina from Gounod's "Queen of Sheba." This difficult number is finely suited to Miss Lansing's voice; the largeness of the tone and directness of style required in the best interpretation of the aria were hers, and the "Chant Hindoo," by Berlioz, which closed the evening's program, was a number equally suited to Miss Lansing's voice and interpretative style.—Lewiston Journal, May 25, 1908.

Mary Lansing, of New York, is a new comer in Augusta, but her beautiful contralto voice and her pleasing presence won her many friends among the audience last evening.—Kennebec Journal, May 23, 1908.

Miss Lansing, who had been heralded as a successful pupil of a great teacher, received a flattering reception. In her first appearance she captured the music lovers by her artistic rendition of a spring song, with all the light and shadow of a perfect June day sparkling through it. The cavatina from the "Queen of Sheba" showed the wonderful range and compass of her voice. Especially pleasing and effective were the stately and majestic passages which described the coming of the Great King in all glory.—Saint Croix Courier, June 4, 1908.

Miss Lansing, with her attractive, wholesome personality, created a favorable atmosphere before her full, rich contralto voice aroused her audience to enthusiasm, which culminated at her rendering of "The Lord Is Mindful of His Own," as an encore number. Her voice also was dainty and sweet in lighter work, and her rendering to her own accompaniment of the ever sweet "Mighty Lak" a Rose, brought her in addition to the admiration accorded to a great artist, that closer friendliness and liking we all feel for a womanly woman.—Piscataquis Observer, June 4, 1908.

Transatlantic Lambert Pupils.

Elsa Breidt, the young pianist and pupil of Alexander Lambert, has gone to Germany, where she will spend the next few years of her career. Augusta Zuckermann, another Lambert neophyte, arrived from Europe last week, for a summer visit here, and will return abroad in the fall. Hattie Scholder, the third of the Lambert "stars," now is in Berlin, where she has settled for the present.

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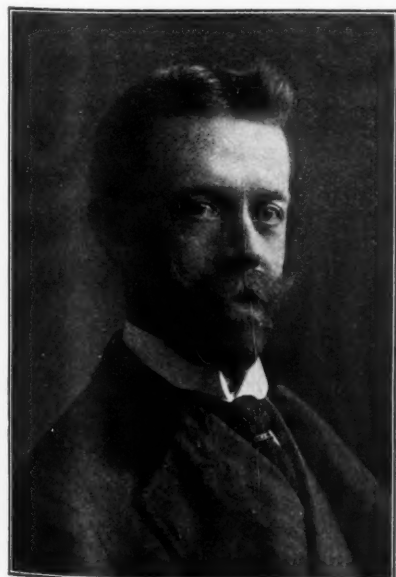
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RECENT DEVELOPMENTS IN MUSICAL THEORY.

BY EDGAR STILLMAN-KELLEY.

In the music room of a friend hangs an old lithograph published in Paris in the first half of the last century, representing a group of composer-pianists who then flourished in the French capital. A double interest is attached to the print, the historical and the scientific critical, if we may thus express it. The former leads us to enjoy the quaint attire of the celebrities and the thought of their personal friendship, in spite of their inevitable rivalry; the latter deals with the relative merits of the various artistic claims presented by each from a distance of time sufficient to enable us to determine the value of their works. In fact, this valuation is the only true one, as the judges are uninfluenced by personal affection, or the fictitious fame furnished by *réclame*.

In scanning this group of pianist-composers, the thoughtful observer is impressed by the fact that, although they all have honorable mention in the music lexicon, the concertgoer of today is practically acquainted with but one—Chopin. This apparently ignores the claims of Liszt, but it must not be forgotten that the Liszt we know is a later Liszt—the composer of the Hungarian rhapsodies, the concertos and the symphonic poems. This Liszt is now becoming more truly appreciated for his achievements as a composer, than at the time of his death, whereas he of "Lucia" fantasia fame belongs to a past era.

In considering the reason for the thinning of the ranks of this once popular constellation, we shall find that it is not altogether due to the fickleness of fortune nor to the traditional instability of earthly reputations. It is because in the never ceasing stream of music flowing from the heart of humanity there is no hope for anything remotely approaching permanency, without the element of quality. Quality implies not only beauty of material, but a logical amplification of the same. If we compare the nocturnes of Chopin with those of Field, his études with those of Moscheles, or his concertos with those of Mendelssohn, we shall find on carefully analysing them and weighing their respective merits, a very large balance in favor of the Polish composer. Not merely because of his innovations, but by virtue of his superior intellectuality, which enabled him to successfully conquer the difficulties presented by the rapidly developing harmonic problems of the age.

The inevitable progress from the simple to the complex, indicated by Herbert Spencer, is strikingly manifested in the evolution of music during the past century, especially in regard to the vertical phenomena—harmonic masses and their movements. Polyphony having reached its culmination in Bach, the homophonic reaction produced most valuable results during the reign of the classical symphonists. After what seems an exhaustive development of this style (or group of styles), in which beautiful, intelligible melodies are united to harmonies usually simple, but always direct and obvious, a longing for more dramatic chord coloring and more highly differentiated tone combinations is noticeable, not only in certain works of Beethoven, but occasionally in Mozart, and even in Haydn.

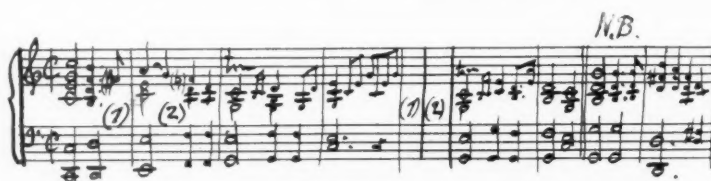
The improvements in the piano (increased sonority and extended compass) were in themselves an incentive to the creative artist, and we accordingly find that Von Weber and Schubert greatly accentuated the growing tendency toward richer tone combinations. Then appeared Chopin with fresh material derived from his people. These folksongs and dances were characterized by unique rhythms that lent themselves to singularly interesting phases of thematic development, while the melodies were cast in modes that positively demanded new harmonic treatment. With this new field open before him, it would not have been surprising if the young composer had given free rein to his imagination, but we shall find that Chopin did not allow himself to be led far astray by these charming enticements.

Although novelty is an essential feature in a work of art, still innovations in themselves are of questionable value, for they often enable Eccentricity to assume the role of Genius. Genuine intellectuality, on the other hand, makes itself felt in a composition long after the first flush of enthusiasm awakened by its emotional character has passed away. The difficulty of fully apprehending an artist's aims, the problems attending their realization and the methods he must employ to solve these problems, has tested the reasoning capacity of many a conscientious critic. There is an inevitable tendency to compare a new work with those that have served to establish a recognized criterion. Indeed this procedure is the only feasible one, for all progress is from the known to the unknown. It is not strange, therefore, that in judging a piece not yet admitted to the sacred precincts of the standard library, the critic, on discovering unusual and

apparently uncalled for deviations from convention, should regard them as discrepancies. Subsequent investigations, however, sometimes show that these very departures from custom are due to an effort to fulfill the requirements of some fundamental law.

Jadassohn and Niecks dwell at some length on the fact that in Chopin's E minor concerto the second theme is brought in the key of the tonic major instead of the relative major (G), while in the reprise, singularly enough, the latter key is employed, thus reversing the traditional order of tonalities. This curious reversal of a system which in the classical sonata form holds good, and rightly, too, seems to the casual observer hardly called for. The more we can preserve the outlines of those forms which have required centuries of labor to perfect, the more beautiful will appear such novel material as the composer may put in them. Chopin, although very young at the time he composed the work in question, was neither incompetent nor eccentric; furthermore, he was still enjoying the tutelage of an able composer of the old school—Elsner. The reason for the appearance of the lyric theme in E major was doubtless for the sake of emphasizing the key of the tonic. Accustomed as we are to all manner of experiments in breaking away from the main tonality, this caution on the part of Chopin appears needless. But when we play over a few concertos and symphonies of Mozart and Beethoven and note how very pronouncedly the keys of tonic and dominant are marked out, and then observe the many deviations which Chopin's genius led him to take, in the presentation of his main theme, it is easy to understand how he may have felt impelled to lay unusual stress on the main key, even though in so doing he departed from wisely planned precedents.

To illustrate this point, we may take the main theme of Mendelssohn's "Wedding March" in its twofold aspect of melody and harmonic design. Had Mozart treated the melody the "March" would never have been what it now is. The audience for whom he wrote "The Magic Flute" would have been satisfied with tonic and dominant and a bit of sub dominant thus—[I V] [I V] [I V] [I V] [I V] [I V] [I V] [I V] (Compare the chorus, "Es lebe Sarastro," in the finale to Act I of "The Magic Flute" and Papageno's song, "Ein Mädchen oder Weibchen.") A more varied and probable version with a bass merging into the Mendelssohnian is given in Example I. Had either of these methods of treat-



EXAMPLE NO. 1.

ment been employed, the second part would doubtless have proceeded as at NB, in the dominant, according to classical tradition, but inasmuch as this piece begins with a harmonic design implying a modulation, there is a necessity for emphasizing the main key. Consequently, Mendelssohn wrote the second part in C major, after which, for a third part, the first motive is repeated, and owing to the harmonic beauties of the theme, one tires neither of the modulation nor of the tonality; indeed, the longevity of this beautiful piece is due to its harmonic qualities. Another deviation from precedent occasioned by the aforementioned one is the appearance of the first trio in the key of the dominant. The sub dominant remaining untouched until the appearance of the second trio.

This interesting experiment of Mendelssohn's gives an idea of the problems which confronted the youthful Chopin. It will serve to show the difference between a melodic and a harmonic theme. It also indicates how much more complicated a matter is the logical development of a harmonic design than the amplification of a specifically melodic motive. Furthermore, from this instance of Mendelssohn's experience with a modulating motive, we may possibly divine the reason why he returned to more classical themes and methods. A similar change of base may be observed in the career of Brahms, who began by following Romantic models, soon turned to the classical, and afforded a conservative influence that has been helpful to many. Even Schumann himself, though more gifted in the treatment of harmonic designs than either of the aforementioned, felt late in life the need of more structural solidity and likewise strove to attain classical polish at the expense of individuality. The term "romantic" is

only too often associated with the bizarre, the eccentric, and all that is distorted and chaotic. One of Goethe's aphorisms expresses this conception of the term, "The classic is the healthy, the romantic the diseased." In spite of great freedom in the treatment of his themes, it will be noticed that Chopin developed them wonderfully well, always homogeneously and the forms he chose were certainly fitting. He also shows great reverence for tonality, and the student can hardly find more profitable studies in harmonic values than are afforded by the études. Here we find the greatest stress laid invariably on tonic and dominant. In spite of the many beautiful and often startling modulations, the influence of these fundamental harmonies is felt, although they themselves are often gracefully disguised or concealed. When we see with what care, taste and scientific skill he always went to work, the statement made by Niecks in his life of the composer that "Chopin did not wish to be considered a 'Romanticist,'" is less of a surprise than it would be otherwise.

As the rules formulated by grammarians for speaking and writing correctly, have been based upon precedent afforded by poets and orators, so have the precepts concerning chord building and part writing been derived by musical theorists from examples set by great composers. It has sometimes occurred that theorists have enabled the world to gain a better insight into the works of imperfectly understood masters, and to apply little by little the principles enunciated by these prophets. Witness Marx's eminently successful efforts in behalf of the "later Beethoven."

In our own times we are able to record a gradual change in the tone of our writers on musical theory, which shows that slowly, and by degrees, the composers of the nineteenth century (such as are usually categorized "Romantic") are beginning to be appreciated for their intellectual qualities and truly creative achievements. We must not overlook the necessity of calling a man a great composer in direct proportion to his ability to construct and create, not merely in doing unusual things and breaking accepted rules.

Whereas formerly theorists contented themselves with outlining the principles of voice progression and cataloguing the harmonic material at a composer's disposal, they now feel the necessity of explaining more complex phenomena and sometimes go so far as to suggest still others. Dr. Marx, in his "Kompositionslehre," quotes Wagner's "Lohengrin"; in connection with orchestration, it is true, but it is a recognition none the less. Richter, Jadassohn, Lobe, Bussler, Tschaiakowsky, Rimsky-Korsakow, Prout, Parry, Loewengard, Riemann, Boie, Cornell, Chadwick, W. A. White and others show in their familiar and useful works a growing sympathy with modern music at its best, with occasional examples from the most distinguished com-

posers of the period. Tschaiakowsky, some time after leaving the Conservatory at Moscow, where he once acted as professor, expressed his aversion to teaching theory, "because one must preach so many things he does not believe in." Rimsky-Korsakow gives quite a series of emancipatory suggestions concerning consecutive fifths, ascending sevenths, steps of augmented seconds, and the like. Falling in line with this gifted composer are the Americans, Foote and Spalding, Carl W. Grimm, of Cincinnati, and W. A. White, of Syracuse University, the latter two writers being a shade more radical than the Russian. The classically cultivated musician formerly assumed a condescending attitude toward the composers of the Romantic school. That which was generally admitted as commendable in their creations was attributed to sheer outbursts of genius, while contrapuntal work, thematic development and a mastery of form were often supposed to be wholly beyond their attainments, but when works of art have stood the test of time, as have those of Chopin, Schubert and Wagner, we may rest assured that this durability indicates in addition to a marked sense of beauty, powerful intellectual qualifications. It is with deep interest, therefore, that we greet works on musical analysis, such as those of A. J. Goodrich and Benjamin Cutter, and the harmony textbooks of Foote, Grimm and Bernhard Ziehn, all brilliantly illustrated by extracts from Liszt, Chopin, Grieg, Wagner, Tschaiakowsky and other advanced thinkers. This indicates the approach of a new era in musical theory, and affects not only harmony, but other branches of composition. In the volume on "Tonal Counterpoint," by W. R. Spalding, of Harvard, who, although he does not touch on any of the problems above referred to, gives valuable hints which enable the student to devise more flowing, more truly musical coun-

ter melodies than is feasible, if the rigid injunctions of certain old textbooks be adhered to.

Not long since a young American student in Berlin, who had just finished a fugue for the organ, gave it to his teacher for advice concerning phrasing, fingering, etc., previous to playing it in public. The organmaster, a great Bach specialist, while commending the work as a whole, objected to certain liberties taken in favor of freer voice leadings. It so happened that these liberties were simply passing and changing notes modeled on similar procedures of Bach, and had even been suggested by the young man's teacher in theory. From incidents like this, it would seem that there must be some mistake concerning Bach's reputation. Either he is not the great contrapuntist that he is supposed to be, or the many broad curves and graceful outlines he has sketched in his canvases to avoid so many angularities and clumsy zigzags are not to be regarded as available models for the student.

Among the numerous picturesque examples given in the work by Carl W. Grimm is the harmonic design found in the second part of the "Pilgrims' Chorus" in the "Tannhäuser" overture. It is here designated as a "modulating sequence." (See Example 2.)



EXAMPLE NO. 2.



EXAMPLE NO. 2 1/2.

It is highly commendable, likewise most unusual, to call attention to some of these harmonic themes in motion, and touch upon their properties and possibilities of logical development. By playing the first four measures of Example II and then omitting A and proceeding at once to B, it will be noticed that the composer might easily have reached the goal (the dominant) merely by repeating his sequences with mathematical exactness. But, aside from the monotony resulting from too many repetitions of the same harmonic figure, there would have been an absence of rhythmic variety, that quality so essential to the successful working out of a theme, even when unity is the chief aim. Furthermore, this section of the chorus is not a mere sequence, but a harmonic design, hence the present reading of the passage is infinitely preferable, with its

grouping of 2+2+4 measures (repeated an octave higher), contrasting finely with the first part, which may be outlined thus; 4+4+2+2+4 measures. It will be noticed that this first part is emphatically in the tonic key, closing in the dominant, while the second part begins in the dominant and closes in the same twice, in spite of the employment of a modulating motive for harmonic design. The mastery of the science of modulation and thematic development is also apparent, when we compare the crudity of the passage at B with the compactness of that at A, where the rhythmic, melodic and harmonic requirements of the case are fused into one broad, convincing phrase. This was an achievement unknown to the classical writers, and was violently attacked. I recall reading, when a boy, long before hearing the work, a scathing denunciation of this very chorus by Moritz Hauptmann, who referred to its "clumsy, dragging, chromatic passages," or words to that effect.

A similar modulating theme may be found in Chopin's fantasia, op. 49, measures 21 to 28, and repeated in measures 29 to 36. (See Example 2 1/2.)

Here the swing of melody and harmony is more graceful and plausible, being more diatonic. Furthermore, the title

by the process known as "Umdeutung,"* or resignification, to the ninth of the first chord in the following measure. This resignification enables the composer to introduce most effectively an exact sequence of motive A and one tone lower. Then with still another resignification of the final f in the fourth measure, a fresh surprise is afforded by regarding it, neither as a fifth nor a ninth, but a third of the tonic triad of D flat. In the next two measures, tonic and dominant of D flat major are dwelt upon, in order to more effectively prepare the enharmonic change from the dominant seventh of G flat to the chord of the augmented sixth and fifth (f IV), thus returning to the main key, which sways to and fro between F minor and major. We furthermore observe the excellent rhythmic as well as harmonic development of this passage, consisting of 2+2+1+1+2 measures. This is obtained, as a glance at the brackets in Example 2 1/2 will show, by repeating motive a, then by adding motive b twice, and to this, motives c and d, each likewise twice.

The combination of such complete unity with charming variety would be possible to no one, unless he were blessed with great constructive powers. Such powers were certainly possessed by Chopin, and are evinced in hundreds

"Fantaisie" doubtless saved it from much harsh criticism. However, we see the necessity of accounting for the harmonic themes and their development in the works of Chopin, as well as in those of Wagner. In this instance the motive a, consisting of a two measure group or section, passes from C₇ to F₇. The final g of the upper voice in the second measure (the fifth of the triad) is changed

of kindred passages as remarkable for their structural merits as for their unusual beauty. Truly work of this remarkable character must be the result of the application of forces other than the purely emotional.

(To be concluded.)

*I believe this term may be as correctly applied to a single note as to an entire chord.



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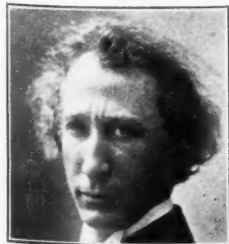


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VIENNA, June 10, 1908.

Sergei Kussewitzky, as conductor with the Konzertverein Orchestra, gave an evening of Tschaiowsky music in the larger Musikverein Saal, before a tremendous audience. Everything about Kussewitzky is large—his contrabass virtuosity, his audiences, his talent in conducting, the enthusiasms he arouses. For program he had the piano concerto B flat minor performed by Godowsky, the over-



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ture fantasie "Romeo-Juliette" and the fifth symphony. Kussewitzky is a well trained conductor, but this training does not exceed his fiery romanticism, and often is over-

balanced by the latter. He aroused both his orchestra and audience to the truly romantic in Tschaiowsky music. A more adequate performance of that music the public has never experienced in Vienna. Godowsky was again masterful in the concerto, and won the entire house with his magic.

Among the pianists who appeared here this season were a number of giants. Emil Sauer gave two recitals to packed audiences in Boesendorfer Saal. Sauer is a great stylist in pianism. Imbued with tremendous energy, flawless technic, remarkably clear, large tone, and persuasive interpretative manner, Sauer's playing is exceedingly fascinating and poetical. He was tremendous in every number on his program.

Ossip Gabrilowitsch also appeared twice at Boesendorfer. It is in the Tschaiowsky B flat minor concerto and as conductor that this pianist shows himself to be a Romantic; in his recitals, though that quality is apparent, it is overbalanced by refinement of the most artistic and insinuating kind. His Beethoven and Bach interpretations were ideal. In the Chopin B flat minor sonata he did not lack those caressing nuances so absolutely necessary for Chopin music. In the Russian numbers, and especially in his own composition, his playing was charged with real Russian fire.

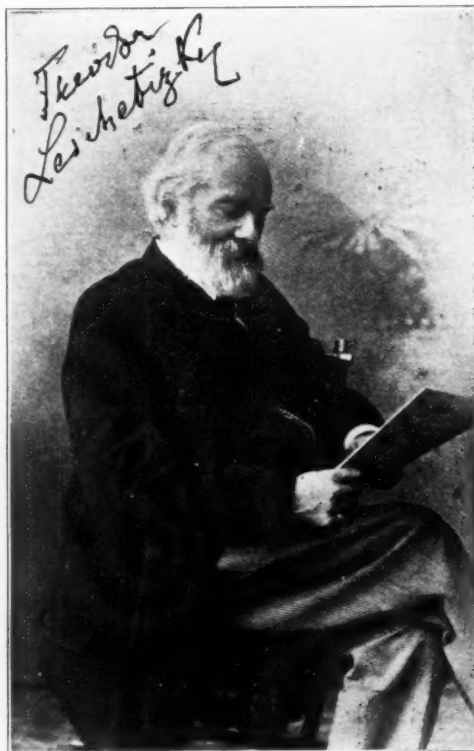
Busoni gave one recital in Boesendorfer Hall—also to a packed audience—and canceled a second. His Bach transpositions won immense respect, and also his magnificent technic and epical interpretation of Brahms and Beethoven. He is essentially an intellectual, and that is why his performances are not only vastly interesting, but also highly instructive.

Backhaus played the Richard Strauss piano work—"Burlesque" in D minor for piano and orchestra—with the Konzertverein under Ferdinand Loewe, at one of the regular concerts of this Verein. This Strauss piece is too orchestral for the piano, and yet it makes a very effective number for a pianist with a large tone and sufficient command of octave technic. Backhaus played it with his usual abandon, which certainly is as much a part of his studied technic as his finger work.

After a long visit at Wiesbaden and at his beloved Ischl, Leschetizky returned to Vienna to take up his teaching, and since his return there have been a number of his "classes." By "class" I mean an evening in his home devoted to piano music performed by pupils, with Leschetizky at second piano, sometimes accompanying in concertos, often commenting. These classes are always interesting, for often very talented pupils are heard. At one class Marguerite Melville played the Schumann A minor concerto. Louis Sampson played Liszt's "Mazeppa," revealing a remarkable technic. William Willis has been heard with two concertos and a number of other works and has taken to himself a large part of the attention. Messrs. Mosse and Tigermann are frequently heard, as is

Mena Toeff, the pupil of the assistant, Fräulein von Rosborska, who is now Madame Leschetizky. Mena Toeff is a very young girl who will attract much attention. Among Americans who have performed are Miss Waller, Florence Trumbull and Mr. Wells, of Chicago, and Mr. Hughes, of Washington, all pupils of the assistant, Malwine Bree. Herman Gröndahl, the Norwegian pianist (but not a pupil), has given the Grieg concerto, with Dagmar Walle-Hansen at the second piano. Interesting it is when Leschetizky plays second piano in concertos, and little short of fascinating when, after the class, he talks at the supper table of Liszt, Rubinstein and others, and tells many good tales.

Leschetizky has emphatically made the statement to me that Paderewski studied with him four years. It is the belief of many here that the interview which appeared in the Los Angeles paper and was reprinted in THE MUSICAL COURIER is erroneous. It is well known that Paderewski studied four years with Leschetizky, and received the utmost care and deepest thought, and that within that time



THEODOR LESCHETIZKY.

Paderewski's entire art was revolutionized. Before he came to Leschetizky he had been unsuccessful in concert work. It was only after he left Leschetizky that Paderew-

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ski's success came. Leschetizky never accepted money for his lessons, and gave many times thirty lessons. These are the plain facts in the case, and it is only the merest justice that the erroneous impression caused by the Los Angeles article should be corrected.

In d'Albert's "Tiefland," converted to opera by him, there are two men, the master, a rich landowner, and the other a simple fellow, if not a slave, then almost so. The action develops into a fight between the two for the woman—the old, old tale. The simpler fellow kills the richer, and takes the woman away, up into the mountains, as Ibsen would have him do. Here is a Spanish poet with an Ibsen idea before Ibsen. The play is very dramatic, and too long. There is some mistake about it, for our sympathy rests with the murdered man, who had been quite villainous. The music is not nearly as strong as the play, for the latter takes most of the attention. With Schmeides' heroic tenor voice and the admirable staging, the prologue is most enjoyable. The groundwork of the music is based on Wagner—with Strauss closely studied; the whole molded by d'Albert's intimate knowledge of the piano and its concerto literature.

The two pictures with this letter are of Theodore Leschetizky and of the new Brahms monument unveiled a short time ago.

M. MARVIN GRODZINSKY.

The West Watches,

(From the Oakland (Cal.) Enquirer.)

With Patti, Melba and Tetrazzini in London an interesting season of diplomacy, which might put to shame some of the efforts of the Peace Conference, is the order in prima donnadom. THE MUSICAL COURIER, with its usual perspicuity, sums up the situation thusly:

"When Melba heard Tetrazzini she said: 'What beautiful coloratura.' When Tetrazzini heard Melba she said: 'What beautiful quality.' And when Melba and Tetrazzini heard Patti they exclaimed, together: 'What beautiful phrasing.' The diplomacy of prima donnas might be studied to advantage by some of the cleverest statesmen."

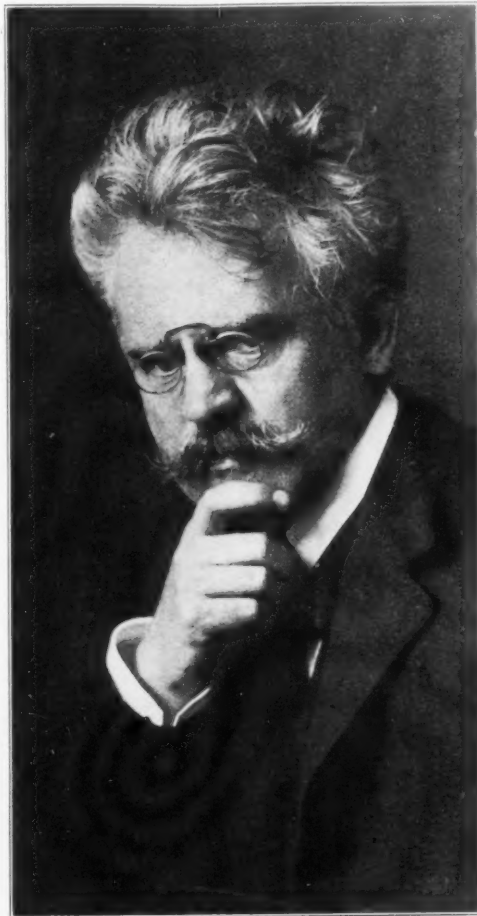
Carl C. Muller on Way to Germany.

Carl C. Muller, the musical theorist, sailed for Europe Thursday of last week. While abroad he will have his permanent address at Waltonhausen, Thuringia. Mr. Muller expects to return to New York about the 1st of September to resume his teaching and other work at his studio-residence, 125 East Eighty-fifth street.

At the Monnaie, in Brussels, 319 opera performances were given during the year ending June 1. Among the works presented were: "Tannhäuser," fifteen times; "Meistersinger," twice; "Walküre," four times; "Siegfried," eight times; "Faust," twenty-nine; "Ariane," twenty-three; "Lakmé," twenty-two; "Carmen," seventeen; "Mignon," fifteen; "Chéménéau" (by Leroux), seventeen; "Jameau de Bergamo" (by Jaques-Dalcroze), six; and Massenet's "Marie Madeleine," three.

Saxon King Honors Pedagogue.

Friedrich August, King of Saxony, has just conferred upon Robert Teichmüller, of Leipzig Conservatory, the title of Professor, with court rank. The King does not often confer professorships, and when he does it is generally upon some person of advanced age, or if upon an artist, then upon a musician who is very active before the public. Teichmüller is still a young man and has had to earn his standing purely as a piano pedagogue. It was but a decade after his election to the piano faculty of Leipzig Conservatory in 1897 that he was last year named as one



PROFESSOR ROBERT TEICHMÜLLER.

of the three members of the newly created study council (Studienrath) of the institution.

Anyone who has observed the piano playing at the conservatory for the last fifteen years will know that Teichmüller has exerted an unusual influence on that branch of

the work there. That influence has been not alone one of a much more humane and resourceful treatment of the instrument, but a conversion to a more liberal attitude toward modern piano composition. The rights of the moderns had been Teichmüller's fight in Leipzig for a full decade before, and singularly enough the same fight was necessary for the piano composition of Johan Sebastian Bach.

Twenty years ago the piano playing of the city was still running upon the Mendelssohn impetus, and while Mendelssohn himself had been able to create an extraordinary interest in the Bach choral works, as first he had through the rendition of the "St. Matthew Passion," the educators had not yet thought to promote the Bach piano works, neither was the Leipzig public disposed to listen to them. Through that circumstance Teichmüller was all the more naturally involved, since the polyphony of Bach had always been and is still the very base of his plan of musical education. As to the attitude in the conservatory itself, a decade has not yet gone by since the liberals there were involved in the contest which first brought the Tchaikowsky B flat minor concerto to public performance there by a student, and Brahms, Liszt, and Grieg have surely had much more liberal representation through Teichmüller's coming.

Carbone's Son Gets Diploma From Columbia.

Mario Carbone, son of the widely known vocal master, was graduated from Columbia University last week in the class of electrical engineers, receiving the diploma of Master of Arts. Young Carbone also was graduated from the same university, a mechanical engineer, two years ago. He found immediate employment with Grant, the inventor. The honors won by Carbone, Jr., at Columbia, have still more endeared America to his talented father, and as the father has one of the largest classes of vocal students in the history of New York teachers, it is expected that he will reside permanently in the United States. During the summer Signor Carbone will teach Tuesdays, Wednesdays, Fridays and Saturdays, at his Carnegie Hall studios, and Thursdays he is in Newport, R. L. to instruct his pupils in that city. Sundays and Mondays the maestro spends with his family, in Sullivan County, N. Y.

Emil Frey's trio in F minor made a distinct hit at the recent Swiss Music Festival in Baden. Other numbers that pleased the listeners were Othmar Schoeck's (pupil of Reger) songs, and overture and serenade for small orchestra; three sonatas for piano and violin respectively by Albert Meyer, Fritz Brun and Hans Huber; variations for two pianos, by Joseph Lauber, also a choral work, "The Lost Paradise," by the same composer; seven canons for string orchestra, by Georg Höser; a string quartet, by Alexander Dénéreaz; songs by W. Courvoisier; a chaconne for viola, by Henri Marteau; and "Improvisations," for orchestra, by Emanuel Moor.

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The New York Music Teachers' Association, just twenty years old, is in session at the College of the City of New York. This is the first time that the association has met in the metropolis. The executive committee held a meeting Monday morning of this week, followed by an assemblage of vice presidents Monday afternoon. The annual convention was opened yesterday (Tuesday) with the singing of "America," Samuel A. Baldwin at the organ. The features outlined for the first day were:

Prayer, by the Rev. Dr. Horace L. Singleton; address of welcome, by Prof. Adolph Werner, of the City College faculty; secretary's report, read by Anna Laura Johnson; treasurer's report, read by Frank V. Shearer; Round Tables on Voice, Piano, Organ and Orchestration:

Voice—Room A, Paper, S. C. Bennett, "Practical Talk for Vocalists." Paper, Frank H. Potter, "Voice Development and Sight Singing."

Orchestration—Paper, Ludwig Schenck, "Possibilities and Desirability of Formation of Small Orchestras." Paper, Edmund Severn, "Violin Technique."

Piano—Paper, "Trend of Modern Piano Study." Mrs. Vance Cheney. Paper, "The American Conservatory," Mr. Fraemke.

Organ—Paper, "Demands on the Modern Church Organist," William C. Carl. Paper, "The Modern Church Anthem," C. Whitney Coombs.

Discussion.
Round Tables on Violin—The special Violin Concerts, Essays and Discussions under the direction of Mr. von Ende, assisted by Master Kotlarsky, Carl Feininger, Rose Ford, Clarence De Veaux Royer, Edith L. Winn.

Organ recital by Ruby Belle Nason, of Buffalo.
Organ recital by Prof. Samuel A. Baldwin, Professor of Organ, College of the City of New York.

Recital by quartet, Church of the Divine Paternity. Estelle Harris, soprano; Cornelia Marvin, contralto; John B. Wells, tenor; Tom Daniel, bass. Illustration of modern church quartet music.

Business meeting of vice-presidents.
Concert, Cantata Club, of New York City. Ladies' chorus of eighty voices. Soloist, Mlle. Van Den Hende, violoncellist. Piano and violin sonata, Professor Castellanos, piano; Mr. Herwegh von Ende, violin.

Programs planned for the second and final days of the convention follow:

SECOND DAY—JULY 1.

9.00 a. m.—Business meeting.
10.00-12.00—Main Auditorium—Symposium, Public School Music Education, Carl G. Schmidt, chairman. Music in the College, Prof. Leonard B. McWhood, Columbia University. The Weaver System of Public School Music, Ralph L. Baldwin, Supervisor of Music in Hartford.

Round Table on Organ—Paper, "Influence of Organ Music," Fay Simmons Davis. Paper, "Boy Choir Training," illustration with select choir of boys, H. B. Jay, organist St. Luke's Church, Brooklyn. Discussion.

Round Table on Piano—Paper, "The Concert Stage; Advantages and Disadvantages," Amy Fay. Paper, "The Art of Pedaling," Dr. Elsenheimer.

Round Table on Kindergarten—Paper, "Is There Still Room for Improvement in Teaching the Scientific Rudiments of Music to Beginners?" Carrie L. Dunning.

Round Table on Voice—Paper, "Technic of Diction for Singing and Speaking," Adele Lacie Baldwin. Paper, Prof. Wesley Mills, McGill University, of Montreal.

Round Table on Orchestration—Paper, "The Use and Abuse of City Bands and Orchestras," Mr. von Ende. Discussion.

12.00-12.30—Organ recital by Gottfried Federlein.

2.00 p. m.—Piano recital in the Auditorium by Mary Wood Chase.

3.30 p. m.—Organ recital by Will C. Macfarlane, organist St. Thomas' Church.

5.00 p. m.—Business meeting.

8.15 p. m.—Concert.

THIRD DAY—JULY 2.

8.45 a. m.—Business meeting. Election of officers.

10.00-12.00—Public School Music. Paper, "High School Music," Anna G. Judge, Wadleigh High School, New York. Paper, "Elementary School Music," Eugene C. Morris. Paper, "The Articulation of the Elementary and Secondary Courses," Charles S. Yerbury. Paper, "Rote Singing with the Normal and with the Mentally Defective Child," Miss U. E. Wemyss-Burns, formerly supervisor of music of lower primary grades.

Round Table on Piano—Paper, "Some Reflections on Modern Harmonic Tendencies," Prof. George C. Gow, of Vassar College. Discussion. Illustration of concert études in regard to piano study, technic and tone production, Eugenio Pirani.

Round Table on Organ—Paper, "Organ Accompaniment," Dr. J. Christopher Marks, organist Church of Heavenly Rest, New York. Paper, "Modern Organ Construction," S. Lewis Elmer, organist Presbyterian Church, Brooklyn.

Round Table on Voice—Paper, "Importance of Developing the Entire Range of the Singing Voice," Anna E. Ziegler. Paper, "The Proper Relation of Ear Training and Grammar of Music Education from Public School to University," Prof. W. A. White, Syracuse University.

12.00-12.30—Organ recital by Melvin Charlton.

2.30 p. m.—Piano recital by Augusta Cottlow.

4.00 p. m.—Recital by Beatrice Fine, soprano; Robert Craig Campbell, tenor; Edmund Severn, violinist.

8.15 p. m.—Piano, harp and vocal recital by Adele Verne, pianist; Annie Louise David, harp; Josephine Swickard, soprano; Carl Dufft, bass; Daniel Philippi, organist.

A report of the convention will be published in *THE MUSICAL COURIER* next Wednesday, July 8.

Frederic A. Dunster's Mobile Recital.

In compliment to the visiting teachers of the Alabama and Southern Music Teachers' Associations, Mobile, Ala.,



FREDERIC A. DUNSTER.

Frederic A. Dunster gave a complimentary recital at Christ Church, June 11, timed so as not to interfere with the set concert of the amalgamated associations. The church was crowded to the lobby to hear the following program:

Processional Hymn 520.....Messiter
Anthem, Holy Lord God Almighty.....H. J. Stewart
Duet, The Lord Is My Shepherd.....F. A. Dunster
Miss M. Gusman, R. V. Steele.

Grand Fugue in E minor.....Bach
Canzonetta.....Mendelssohn
Vorspiel (Lohengrin).....Wagner
Pilgrims' Chorus (Tannhäuser).....Wagner
Duet, Crucifix.....Faure
Mrs. Allyn L. Feeks, W. O. Daly.

At Morning (Peer Gynt).....Grieg
Meditation (by request).....F. A. Dunster
Overture, Midsummer Night's Dream.....Mendelssohn
Sanctus (Messe Solenne).....Gounod

Mrs. A. L. Feeks and choir.
Benediction, Rev. Dr. Brewster.

Recessional Hymn, 458.....F. A. Dunster
(Composed expressly for fiftieth festival service, St. James' choir, New York City.)

The soloists sang well, especially Mrs. Feeks, who, though suffering from previous illness, still did her best; she is quite above the ordinary. The *Mobile Register* published the following review in its issue of June 12:

The choir consisted of eleven soprano voices, four contraltos, three tenors and six basses, and the choral singing was excellent, the best perhaps Mobile has ever heard, taking into consideration volume, balance of voices, attack and shading or expression in singing. The solo of Mrs. Feeks in the "Sanctus" was much admired, as was Mrs. Feeks' and Mr. Daly's duet by Faure. The duet, Mr. Dunster's composition, sung by Miss Gusman and Mr. Steele, was a very pleasing feature.

Mr. Dunster's selections began with the classic Bach fugue in E minor, which was a fine exhibition of skill, then followed the light and tuneful Mendelssohn song; after which the romantic prelude to "Lohengrin" and the chorus from "Tannhäuser" were given, all most effectively, the magnificent organ responding wonderfully to the touch of the master. By request, Mr. Dunster played his nocturne entitled "Meditation," a very winning theme, well suited to the organ and very sympathetically played.

Without going into further detail, it will be sufficient to say that the great organ and its organist increase in reputation with every recital. It is a noble instrument, and Mr. Dunster seems to have obtained such deep understanding of its powers as to make it speak whatever he wills. Such a performance as that of last night would have been a credit to any city.

Abby de Avirett, a pianist and teacher of Long Beach, Cal., presented five of his pupils at a recital at the Hotel Virginia, Long Beach, Monday evening, June 22. Mrs. W. E. Wiseman was the assisting singer.

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A FEW LONDON NOTICES

OF

MISCHA ELMAN

THE TIMES

"Few things could better have illustrated the range of MISCHA ELMAN'S powers and the variety of his sympathies than the two concertos which he played at his Orchestral Concert on Monday night in the Queen's Hall. The first of these was F. d'Erlanger's in D minor, which was heard here some years ago at a Philharmonic Concert, when it was played by Herr Kreisler. The second was Beethoven's. His reading of the d'Erlanger was characterized by a dreamy sentimentality and by a tendency to linger on the long drawn out, voluptuous phrases that exactly suited the spirit of the music. In the Beethoven he was virile and fresh and strong, and kept the atmosphere clear and bright. In both concertos the richness of his tone, the clearness of his bowing and the underlying poetry of his reading were as striking as ever. Besides playing the two concertos, he let off a shower of rockets at the end of the programme in the shape of Hubay's third Nocturne and Wieniawski's Polonaise, and did it with miraculous ease and finish."



MISCHA ELMAN.

ful if this gifted youth has ever played quite so brilliantly as he did last night. Rarely has the difficult and fascinating concerto been accomplished with such consummate ease or rendered with such fluency. His playing—so smooth and pliant in bravura—so sweet and sensitive in cantabile—combined in a marked degree strength and poetry, the one never too much accentuated or the other exaggerated, while the beauty of the full, rich tone was never at fault. Small wonder then that, after such a brilliant performance, the applause was enthusiastic, the young artist being recalled many times."

THE REFEREE

"It has been my good fortune to listen to Mr. MISCHA ELMAN on countless occasions, but I do not think I have ever been more impressed by the beauty and significance of his violin playing than yesterday. At his concert at Queen's Hall his rendering of the slow movement of Spohr's ninth concerto was simply enchanting, and he made so great an effect by his interpretation of Tartini's second sonata in G minor that the audience insisted upon an extra piece."

THE STANDARD

MISCHA ELMAN'S TRIUMPH

"The soloist was the brilliant young Mischa Elman, who having begun as a marvel not so long ago, proceeds to add strength and character with each important presentation of the classics which he undertakes. Choosing for this occasion the Brahms concerto he played it with such an extraordinary power and grip of its musical spirit as to mark him unquestionably as without a rival at the present day. This may sound extravagant, but, quite apart from his years, Mischa Elman is a violinist and an artist of the deepest feeling and the highest musical attainments. All these qualities have, it is true, been pointed out time and again, but with the remembrance of this young genius's many triumphs it is safe to say that in purely artistic completeness his performance of the Brahms concerto surpassed them both in mind and execution. He was recalled again and again with the greatest enthusiasm. He further delighted the audience over the suave melody of the Beethoven romance, which he played with the orchestra and phrased to perfection."

EVENING STANDARD

"The feature of the concert was the performance of the Tchaikowsky concerto, in which Mischa Elman was the soloist. It is doubt-

MORNING POST

"Mr. MISCHA ELMAN'S appearances are always interesting, and last night he showed once again the firm grasp which his personality enables him to take of the music he wishes to interpret. The exceedingly brilliant and at the same time melodious Concerto in B minor of Saint-Saëns, Op. 61, was given by him with just the combination of musical feeling and virtuosity which its character suggests."

BIRMINGHAM POST

"There is no better concert attraction in London just now than Mischa Elman, and the extent of his following was shown by the great crowd of enthusiasts who gathered at Queen's Hall yesterday afternoon to hear the brilliant young violinist play two concertos and a sonata. The concertos were the familiar and ever welcome work of Mendelssohn and the lesser known ninth of Spohr's series. The performance of both concertos approached as near to artistic perfection as is likely to be attained, and the beauty of Mischa Elman's playing, together with his intellectual insight into the meaning of the composer he is interpreting, has never been more finely displayed. The Mendelssohn concerto was a chain of 'linked sweetness long drawn out,' and the Spohr slow movement a period of delicious enchantment."

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per copy.

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Five Dollars.

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viduals, if prompt attention is desired. The let-
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posed of; hence they are always subject to delay.
Furthermore, it is the desire of the paper to have
the mail addressed as above and not to any of the
staff and not to the editor, who is frequently ab-
sent from the city.

The entire contents of this issue of THE MU-
SICAL COURIER are copyrighted.

A MEAN trick was played on Dippel when his
candidacy for the sole successorship to Conried was
espoused by the New York daily music critics.

THE Baltimore American says that "a piano trust
may be carrying harmony too far." The real trust
will have to be on the part of the public.

HAMMERSTEIN laid the cornerstone of his new
Philadelphia Opera last week and henceforth will
have no stone unturned to make it a success.

A GERMAN savant is trying to learn how long a
dream lasts. In America it goes on forever, or just
so long as our native composers of high class music
believe they can achieve fame and fortune in this
country.

As a small sign of the decided uplift which the
Metropolitan Opera will have under Gatti-Casazza's
management, it is announced that two elevators are
to be installed in that house for the benefit of dress
circle and gallery patrons.

ROME has been swept by pestilence ten times,
Paris has had two plagues, Constantinople four, and
London five. New York has one plague more ter-
rible than all the rest, in the shape of mechanical
pianos that use 65 note rolls.

EUGEN D'ALBERT, the pianist-composer, is talking
of a visit to America next season in connection with
the production of his "Tiefland" at the Metropolitan
Opera. If d'Albert comes here it is understood he
will not play publicly as a pianist.

THERE is some excitement in the scientific world
over the report that Encke's comet is soon to ap-
pear. The hubbub will seem tame in comparison,
however, as soon as the stars of Hammerstein and
Gatti-Casazza become visible on Broadway.

It is reported by Summer cable that Madame
Sembrich has purchased an estate on the banks of
Lake Geneva. The wire forgot to add that the
money was earned on the shores of the Hudson
River. We will now be glad to receive, and publish
the news of the purchase of estates by American
singers. One at a time, please.

It was bound to come! Chicago has produced
a mechanical device for playing the violin, and the
Literary Digest reports that when Kubelik heard
the machine perform "he displayed astonishment
and chagrin." He did, it is true, but the reason for
his emotion was other than the Literary Digest sup-
poses. Kubelik is a thorough artist, of the un-

commercialized type, and he expressed "astonish-
ment and chagrin" to think that the beautiful art of
violin playing was to be butchered and travestied
and doled out by machinery, in order to enrich a
few soulless but enterprising speculators at the ex-
pense of America's musical taste and artistic ambi-
tion. Kubelik felt just as certain pianists really feel
when they are paid to hide their private opinions by
signing testimonials praising machines that make
sounds on a piano and mutilate the music of the
masters.

OUR Milan correspondent reports that under
arrangements just completed with Ricordi, all Puc-
cini's operas are on an equal basis with the two
New York opera houses and will be given in both
in accordance with managerial decision. The new
Puccini opera, "The Girl from the Golden West,"
is the only opera belonging exclusively to the
Metropolitan Opera House. The Ricordi house
could not very well enter into any discriminating
arrangement.

THE following squib appeared not long ago in
the London Pall Mall Gazette:

The organ builders of old build to good purpose, and
their memory is still perpetuated today in many a noble
instrument in the churches of the city. Among the most
famous was Renatus Harris, an example of whose crafts-
manship, in the year 1677, at All Hallows, Barking, a church
linked with the name of Archbishop Laud, is now about to
undergo restoration and modernization from a musical
standpoint. In the year 1720 it underwent its first renova-
tion, Gerard Smith, a nephew of Father Smith, the build-
er's great rival, being called in for the purpose. Connected
with this instrument two interesting examples of longevity
on the part of its organists may be quoted. One served
from 1713 to 1758, and a second from 1770 to 1823. These
two constitute, we believe, a record in the history of English
church music.

Organists are apt to get old because they live
regular lives and are frugal and decidedly conserv-
ative in their daily menu. This is due to the fact
that their salaries are so small. In England, the
organist, as organist, does not earn £50 a year. In
France the income as an organist of a musician is
not as much, about 500 francs a year. These men
sustain themselves by giving lessons; otherwise, they
would be compelled to resign as organists and seek
another livelihood. In America the salaries of
church organists, outside of about fifty prominent
positions, do not average \$300 a year. It is a sad
commentary on our demand for religious music.

A MR. BREWER-BROWN, of London, has made
a device through which he contrives to make the
voice visible. Efforts to make the voice visible
represent an old idea, but only since the scientific
apparatus has been made has science been able to
present itself properly to the senses; therefore, now
only is there a possibility to bring this old theory
formidably to the front. The song or the oration
is collected by a receiver, the volume of the air pass-
ing through a tube. Mr. Brewer-Brown says:
"These air waves impinge on a blue flame and are
converted into light waves. The light waves are
caught up by a reflector and made distinctly visi-
ble, and they dance in grotesque figures and
shapes." But the "properly sustained" tone gives a
regular, not a fantastic, registration. When the
note is not properly sustained, the irregularity of
the light waves at once proves this. Of course, the
humbugging singing teacher will not be able, when
this apparatus is being applied, to tell his pupils
that they are sustaining their tones properly. And
there are many vocal and tone operations that will
be proved scientifically through this apparatus.
Even piano tones and other instrumental tones may
come under its operations. At least, the apparatus
will enable the singer to know something definitely
about one great feature of singing, and that is the
control of the tones.



Here is an "Ode to a Discussion Recently Dead and Buried with Honors":

Now, Tones was a teacher of marvelous mind,
To whom nothing was foreign or strange.
He could talk by the hour, with singular power,
On music the widest in range.

There was nothing in heaven and nothing on earth
That Tones did not thoroughly know,
Till rashly one day, in a confident way,
He tackled the Movable Do.

Bel canto, to Tones, was as plain as a pike,
He threaded its mazes with ease,
While the methods galore, full million or more,
Were trifles for afternoon teas.

Wagnerian style, and Debussy and Wolf
He discussed in the terms apropos;
But his brain had a storm when he tried to inform
His friends on the Movable Do.

That got him. His mind was reduced to a pulp,
All crumpled the cells of his brain.
They took him away in a wagon one day
To a place for the cureless insane.

There he sits on a bench and makes figures and
charts
Which the inmates discuss to and fro;
And to them it seems clear and not at all queer,
When Tones explains Movable Do.

Arthur Hornblow is the author of that successful novel, "The Lion and the Mouse," and he is also the author of a style and manner of story telling which handles New York life, people, and conditions in a manner thoroughly characteristic of this tense and temporal city. "The End of the Game" was Hornblow's second book, and with its swift moving plot and characters of the hour made as decided a hit as "The Lion and the Mouse." This summer Hornblow is after more laurels and shekels with his newly published tale, "The Profligate," and he should win both, unless the public has lost its taste for thrilling romance interspersed with healthy, human melodrama, and vivid pen portraiture of persons, places and passions. It is not the habit of this column to retail plots of books and operas, but a section of "The Profligate" may be quoted here, for the same reason that the editor-in-chief of this paper, in his "Reflections," recently cited passages from a narrative called "The Greatest Pianist," one of a series of short stories entitled "Mr. Horrocks, Purser." The Hornblow description reads:

The next instant their bell rang, and a fat, little man with a black pointed beard, obviously dyed, a flowing tie, pegtop trousers and a silk hat with a flat brim, appeared on the threshold. Bowing with exaggerated politeness he inquired:

"Mademoiselle Bryce est-elle chez elle?" Then recognizing Vivie, he exclaimed explosively: Ah, c'est vous, mademoiselle! How do you do—how do you do!"

"Come in, monsieur. I began to fear you would not come." Introducing Virginia, she added: "A friend of mine—Miss Norman."

The impresario bowed and showed his teeth.

"Mademoiselle is a singer also?" he asked.

"No," laughed Virginia. "I paint—or try to."

"Miss Norman wouldn't put up with a business which makes one wait hours for opera directors," said Vivie, sarcastically.

Instantly Monsieur Rency apologized.

"Oh, I'm so sorry, mademoiselle. I was kept at the theater. It could not be helped. Ah, now to business!" He put his flat brimmed hat on the piano, blew his nose loudly and took a seat on the piano stool.

"Yes—to business!" said Vivie eagerly, hardly able to contain her impatience. At last, she was about to be engaged for a metropolitan stage.

"I have decided to put 'Lucia' on the bill next Wednesday night," he began with an air of importance.

"Yes—yes!" said Vivie breathlessly. "I know every note of it. I can sing it at a moment's notice. When do the rehearsals begin?"

The director raised his hand.

"Wait, my dear mademoiselle. Not so fast. You artistes are so impulsive. First we must discuss business."

"Business," echoed Vivie. "Oh, yes, I understand—my salary—a contract. I understand. But that's only a detail. It's the debut I want. The rest is a minor consideration. I don't care about the money you want to offer me. Don't you see, Monsieur Rency, this means a lot to me—"

The director twisted his black mustache.

"Of course—of course—je comprends, that's why I'm here. This debut means everything to you. That is why we must discuss business before going any further."

"I don't understand!" faltered Vivie; "what else is there to discuss?"

Monsieur Rency smiled as if in pity at the ingenuousness of her question.

"Sapristi! You artistes are all alike! You think only of the glory—the excitement, the applause! But what



MUSTO—I used to accompany Jenny Lind.

PRACTICO (Who has heard the story 500 times)—I'm sorry you didn't accompany her to where she is now.

about the expense? You don't think of that. Opera costs money—barrels of it. Directors have to pay their bills."

Vivie opened wide her eyes. What could he be driving at? Misgivings seized her.

"I don't understand," she faltered. "Please be more explicit."

The director coughed and fidgeted nervously on his chair.

"Ma foi, mademoiselle, it is very simple. We are going to give 'Lucia' n'est ce pas? A dozen singers who can sing the part just as well as you are also eager to appear in the role. They are ready to give anything for the opportunity. Now, it is very obvious that all of them can't get the part. Therefore, as a business man, the director must choose the debutante who is most desirable, not only from the artistic, but also from the business point of view. To be entirely frank, if you are engaged, there must be some pecuniary consideration."

At last Vivie understood. The proposition could not be put plainer. Instead of the manager arranging to pay her for her services, it was a question of how much she would pay the manager for the privilege of appearing at his opera house. Her heart sank while at the same time her wrath rose. Controlling herself with difficulty, she said:

"So I am expected to pay for my debut? May I ask how much is expected of me? I have heard of such requests being made to singers, but I hardly thought this could be true of such a world famous opera house as the Imperial."

The director looked relieved that she seemed to take it so sensibly.

"Mais si, mais si, mademoiselle. It is the custom all over the world, in your America as well as in England and on the Continent. Human nature is the same all over the world. There are a lot of singers and only a very few houses. Singers with money will give anything just to

get before the public. They do not mind paying a small sum, and it has considerable influence, I assure you."

"What do you consider a small sum?" asked Vivie, with a view of learning everything possible about the operatic career.

"Ma foi! I know you are not rich. I'll make it easy. Suppose we say five thousand francs. Add another thousand and I'll make it all right with the critics. They're an exacting lot, difficult to please, glad to crush a beginner, but a few douceurs judiciously distributed, accomplish miracles. Come, what do you say? It's little enough. Last season one of your compatriots gave me twice as much, and it paid her, for now she's singing at Covent Garden."

Vivie rose from her seat. Her face was white and her manner frigid.

"Our business is ended, monsieur," she said, with a restraint that surprised Virginia, and somewhat intimidated the director. "Every word you say insults my dignity as an artist. If operatic conditions in Europe are as you say I regret the hour when first I was seized with the ambition to become a prima donna. You can give the role to someone else, to whom you please, to whoever is willing to pay your blood money, to the highest bidder! After all the years I have studied, after all the work I have done to cultivate my voice, and study a beautiful art, I should feel degraded as an artist and as a woman if I entered into any pact with you to pay my way into the favor of the public or the critics. Rather than that I shall never sing another note. Good day, monsieur!"

She opened the door, towering over the little impresario like some scornful tragic queen, practically putting him out ignominiously. He attempted to stammer out excuses:

"Mais, mademoiselle—"

"Good day, monsieur," she repeated, still holding the door open.

No course was left him but retreat, so bowing to Virginia he backed out and Vivie slammed the door in his face. Then, coming back into the room, she threw herself on the sofa, and womanlike, relieved her pent up feelings by a flood of tears.

"Didn't I tell you how hard it was!" she sobbed hysterically. "After all my work, all my waiting! It isn't the money, it's the degradation, the sordidness of it all! But I told him what I thought of him, didn't I?"

Virginia did her best to console her. It was a great disappointment, of course, but it was childish to be discouraged. There would be other opportunities, if not in Paris, in some other city. She could go to Brussels or Milan. Perhaps the same condition did not exist there.

But Vivie was thoroughly incensed. She would go back to New York. She did not care for success if it could be bought. It was a vicious, rotten system encouraged by critics and managers for their own corrupt ends. This explained why the stage was crowded with mediocre performers, people whose apparent success no one could explain, while genuine ability, unable to purchase favors, was kept in the background. No, she was sick of the whole thing!

In connection with the foregoing matter, a few of Mr. Blumenberg's comments on "The Greatest Pianist" should be brought back to memory. He says that authors are at last "on to the musical game," and also that "it is to be unveiled through the aid of a healthy Anglo-Saxon literature. * * * All the public cannot be fooled all the time, as the wise Lincoln told us. Here, at the very psychological moment a little book appears in England and Herr Janocky is presented to the public in his true light and the book is heralded to the musical public through this paper. We can always trust to the higher laws of human thought to come to the rescue when we are about to be engulfed by a sea of humbug and refined, calculated sophistry. These manifestations of truth are nothing less than the instinctive desire of the race to get truth anyway as the final resort." All the truth, the whole truth, and nothing but the truth will be told some day about music as a profession, and when that is done we shall have the real musical novel for which the world has been waiting so long. If I had the patience I should write a pamphlet called "The Crime of Music" as an incentive to some real author to take my facts and around them write a powerful psychological study that should serve to frighten away from the tuneful art every one not cursed with genius.

Lippincott's Magazine tells a quaint little warm weather story: "The late Bishop Coleman, of Dela-

ware, was somewhat deaf. Once while attending a banquet he was assigned to a young lady who did not know of his affliction. In consequence, conversation was found to be somewhat difficult. In a burst of enthusiasm the young lady inquired: 'Bishop, do you like bananas?' At first the prelate did not reply, but upon the question being repeated, he admitted confidentially, 'I must say I still prefer the old fashioned nightgowns.'"

There was once a prima donna who did not boast that she was the greatest in the world.—She was dead.
LEONARD LIEBLING.

RIMSKY-KORSAKOFF'S WORK.

Nikolaus Andrejewitch Rimsky-Korsakoff, best of Russian composers since Tschaiakowsky's time, died last week in St. Petersburg, as announced in THE MUSICAL COURIER, issue of June 24, in consequence of the rupture of a blood vessel. Not only Russia, but all the civilized world, mourns the passing of a musical figure which stood out potently in the slim ranks of the few really important composers remaining to us in this twentieth century. It is doubtful whether Rimsky-Korsakoff will in the future be classed as "great"—in the sense that the adjective "great" now is generally accepted—but it is safe to forestall posterity by fixing his fame at this moment as the creator of works that will long charm the listener through their facile, melodic flow, their grace of form and outline, their deftness and finish of workmanship, and their opulence, brilliancy, and rich imaginativeness, of color. Rimsky-Korsakoff was one of the real modern masters of orchestration, as exemplified in his suites, symphonic works and operas, and he achieved his skill in that field without falling blindly under the Wagner influence and republishing that composer's unique material in other arrangement, order and combination. Rimsky-Korsakoff's orchestral methods were essentially an outgrowth of the combined Saint-Saëns and Tschaiakowsky styles, with something of Berlioz added, and showed not a trace of the German influence, either in its classical or in its later romantic and neo-realistic features.

Born at Tichwin, Russia, May 21, 1844, Rimsky-Korsakoff (like several others of the well known Russian composers) was at first intended for a military career, and became an officer of marines in the Imperial Navy. After several years' service, however, he abandoned his profession and devoted himself to music, studying for a while with Balakireff, although he always claimed to be largely self taught. In 1871 he was made professor of composition and orchestration at the St. Petersburg Conservatory; in 1873-74 he became Inspector of Marine Bands; from 1874 to 1887 he was director of the Free School of Music, and until 1881 conductor of concerts there, succeeding Balakireff; in 1883 Rimsky-Korsakoff assisted Balakireff in leading the Imperial Orchestra, and since 1886 he had been the director of the Russian Symphony concerts.

In 1889 he conducted two famous concerts of Russian music at the Trocadero, in Paris. Rimsky-Korsakoff's first symphony was performed in 1865 and scored an immediate success. His opera, "Pskovitjanka" ("The Maid of Pskov") had its première at the St. Petersburg Imperial Theater in 1873. Its favorable reception decided Rimsky-Korsakoff to work extensively in the operatic field, and he did much to induce other Russian composers to write for the stage and build up a national school of opera. Rimsky-Korsakoff's "A May Night" was produced in 1880; "Snegouruchka" ("Schneewittchen") in 1882; "Mozart and Salieri" in 1887; "Mlada," opera-ballet, in 1892; "Christmas Eve," opera, in 1895.

Among the orchestral works of Rimsky-Korsakoff are three symphonies, E minor, "Antar" (Magdeburg, 1881), and C major; sinfonietta, in A

minor; overture, "Russia"; Servian fantasia; Spanish capriccio; the musical tableaux, "Sadko" (1876); "Fairy Tales," a suite; "Scheherazade"; "Easter"; piano concerto in C sharp minor; concert fantasia for violin; string quartet; piano pieces; à capella choruses; church music; almost fifty songs, and a collection of 100 popular Russian songs. In addition, Rimsky-Korsakoff orchestrated Dargomyzsky's "Commodore," Moussorgsky's "Khavanshtchyna," and Borodine's "Prince Igor"; published a treatise on harmony, and collaborated with Liadow, Borodine and Glazounow in writing a string quartet on the name Belaïeff, i. e., the notes b-la-f, or B flat, A, F.

Altogether, Rimsky-Korsakoff's labors in music left notable and noble results, and his memory will long be cherished with affection and respect, particularly as he worked at his art until quite recently, in spite of severe sufferings caused by ever recurring attacks of asthma.

WOMEN COMPOSERS OF OPERAS.

This list of female opera composers is from John Tower's forthcoming "Dictionary of 27,015 Operas and Operettas":

Name.	No. of Works.
"Addi," Signora	1
Agnesi, Maria T. d'	5
Amalia, Anna	1
Amalia, Marie	15
"Anaïs-Marcelli" (Comtesse Perrière-Pelté)	3
Beaumesnil, Henrietta	3
Beckett, Mary a' (Mrs. Glossop)	1
Bendetti-Busky, Madame	1
Blahetka, Leopoldine	1
Bottini, Marianna A.	1
Boyd, Elisabeth	1
Bright, Dora E.	1
Bronsart, Mme. Ingeborg von	3
Cale, Rosalie B. S.	2
Carissan, Mlle. C.	1
Carmichael, Mary G.	1
Caroline, Mlle.	1
Carr, Mary L.	1
Cercado, Mlle. S.	1
Chaminade, Cecile	1
Chevalier de Boisval, Mlle. L.	1
Collinet, Mlle.	1
Daniels, Mabel W.	1
Darley, Mrs. (?)	1
Déjazet, Hermine	1
Dell' Acqua, Eva	4
Delle Grazie, Mlle. G.	1
Devismes, Mme. J. H. M.	1
Dezède, Florine	1
Dorisi, Lisa	2
Duval, Mlle.	1
Ferrari, Carlotta	3
Ferrari, Gabrielle (?)	2
Folville, Juliette	1
Fontmagne-Durand, Mme.	1
Frondoni, Mme.	1
Gabriel, Virginia (Mrs. Marsh)	4
Gail, Mme. E. S. G.	5
Gaynor, Jessie L.	2
Giebel, Thelka	1
Gonzales, Signorita	1
Gray, Louisa	1
Grétry, Lucille	2
Grimani, Margarita	1
Guénin, Maria A.	1
Guidi-Lionetti, Teresa	1
"Guy d'Hardelot" (Mrs. Rhodes)	1
Harradan, R. Ethel (Mrs. F. Glover)	2
Heritte-Viardot, Luise	2
Hill (Lady), Arthur	2
Holmes, Augusta M. A.	4
Julien Jeanne	1
Kermor, Mme.	1
Kinkel-Matthieu, Mme.	1
Lagier, Susanne	1
Legoux, Mme. La Baronne	2
Lehmann, Lisa	2
Loder, Kate E.	1
Lady Thompson	1
Louis, Mme.	1
Mackenzie, Mme. C.	1
Maistre (Mme. La Baronne de)	1
Maria Antonia Walpurga	3
Mariani, Virginia	1

"Marion, Mrs. W." (Mrs. A. E. Jessop)	1
Marra, Adelina	1
Marshall, Mrs. Julian	1
Matthysens, Mme.	1
Mely (Countess), M.	1
Morpurgo, Irene	1
Morrison, Christiana	1
Mumkell, Helene	1
O'Donnel (Graefin), M.	1
Olagner, Marguerite	1
Orth, Lizette E.	2
Owenson, S. (Lady Morgan)	1
Paigné, Mme.	1
Paradies, Maria T.	5
Péan, Mlle. E. F. de la Roche-Jagu	6
Périnet, Amélie	1
Pierpont, Marie	2
Piget, Loisa	3
Raymond, Emma M.	1
Reiset, Marie F. C. de (Vicomtesse de Grandval)	11
Riching-Bernard, Caroline	1
Righton, Mary	1
Riva, Mlle.	1
Sainte-Croix, Mme.	4
Schmetzer, Elise	1
Schuppe, Anna	1
Seneke, Teresa	1
Serow, Mme. Valentine	2
Simons-Candeille, Amélie J.	2
Skinner, Florence M. (Mrs. Stuart Stresa)	2
Smyth, Ethel M.	3
Sourger, Mme. E.	1
Steiner, E. R.	5
Stewart (Mrs. ?), H. J. (?)	3
Stocker, Stella P.	3
Tarbé des Sablons, Mme.	1
Temple, Hope (Mme. Messenger)	1
Thys, Pauline (Mme. Sébault)	8
Tippit, Constance	1
Ucelli, Carolina	2
Ugalde, Mme. D. B.	1
Viardot-Garcia, M. F. Pauline	1
Vieu, Jane	2
Wiseneder, Caroline	3
Woolf, Sophia Julia	1
Wulet, Mlle. (Aufdiener ?)	1
Young-Mazzacato, Elisa	1
Ziliotto, Elisa	1

This list shows that the female composers of operas total 113, with a record of 212 works accomplished. As there are 27,015 mentioned in the Towers book, the number to the credit of male composers is 26,803!

No such scenery has ever been seen in opera as that now used at the Paris Grand Opera. It surpasses the most strenuous efforts of the Opera Comique and is a source of astonishment to the oldest habitués. The new scenery and costumes of "Faust" are an entirely novel demonstration of artistic representation not only in the strict adherence to historical truths, but also in the arrangement of perspective, the clarity of view, the imitation of nature, the concordance of scenic elements such as the plateau and side scenes, the overhanging effects and the color distribution. It is a new epoch in stage scenery and makes our New York opera houses look cheap by comparison.

ANDREAS DIPPEL, assistant manager of the Metropolitan Opera House, has been in England, France, Austria and Germany (where he now is) attending to his duties with an amount of energy that compares favorably with that of the German Emperor. He is entering upon the European end of his work with such enthusiasm that Hammerstein must look to his laurels the next time he goes to Europe. Between the two, the prices and terms of operas and opera singers will, in time, change the balance of imports and exports back to the former again. But then, as we want this, we are necessarily happy in getting it. By paying high prices to foreigners we shall now find no excuse in doing the same with Americans. Dippel's interest in American singers is as pronounced as that of any one who owes his success to America. Naturally so.

At a recent "Walküre" performance in the Vienna Royal Opera, the audience hissed and booed Weingartner, the leader, for having subjected the opera to cuts that shortened it by nearly half an hour. There were cries of "Hoch Mahler," interspersed with whistling, stamping and catcalling. Six of the gallery demonstrators were arrested, and, according to a Vienna report, two of them were bandmasters, one was a doctor of philosophy, and three were students at the University. Mahler was in the habit of giving unabridged readings of Wagner at the Vienna Opera, and the patrons of that house were, therefore, not accustomed to the abbreviated versions with which Weingartner, Mahler's successor, tried to regale the Viennese public. The significant point about the whole matter is not so much that Weingartner incensed his audience at the "Walküre" performance, but that they are finding fault with almost everything he does in Vienna, a portion of the press even going so far as to say that all his "reforms" at the Opera consisted merely of upsetting everything done during Mahler's incumbency. It was to be expected that the new conductor would be assailed by Mahler's friends, who are legion, but when Weingartner's previous record is taken into consideration, some of the complaints against him no doubt are amply justified. Wherever Weingartner wields the baton, there turmoil and strife seem to accompany him. Years ago, at the Berlin Opera, he produced his "Genesius," which was a failure. Dissensions arose over the withdrawal of the work, ending in Weingartner's retiring from active leadership at the Berlin Royal Opera and assuming the direction only of the symphony concerts given by the orchestra of that institution. Several years later he quarreled with the management and tried to break his contract, but was restrained by the Emperor from doing so. Weingartner's American trip followed, resulting in a misunderstanding with his friends here, and the cancellation of a series of concerts planned for him in New York. Returning to Berlin, Weingartner renewed his differences with the managing head of the Royal Opera Orchestra, and at last refused summarily to continue his duties there. He left Berlin and was pursued by process of law. The Vienna engagement followed, and from the first moment he set foot in the Austrian capital, Weingartner has been in hot water, chiefly, it appears, because he insisted on changing so many of the artists and general arrangements installed at the Opera during Mahler's long and admirable régime. The exercise of ordinary tact would seem to have been sufficient for an avoidance of the Vienna troubles, but Weingartner probably does not care to exert that quality, if he possesses it at all. The suspicion is beginning to gain ground broadcast that in spite of his intellectuality and undoubted ability as a conductor, Weingartner is a bit bombastic and somewhat of a sensationalist, with a shrewd eye on the advertising possibilities of frequent newspaper notoriety. The type is not unknown in America.

HENRY T. FINCK talks interestingly and instructively in the Evening Post about the origin of the claque—that paid pest which furnishes plaudits at foreign opera houses and theaters:

The Parisians have at last become tired of the claque, and a determined effort is to be made to suppress it. When Jenny Lind was in Paris, in 1841, she wrote to a friend: "Applause, here, is not always given to talent; but, often enough to vice—to any obscure person who can afford to pay for it. Ugh! It is too dreadful to see the claqueurs sitting at the theater, right after night, deciding the fate of those who are compelled to appear." An attempt has been made to trace the origin of the claque to the comparatively recent custom of printing the names of actors and singers on the playbills. Until the latter part of the eighteenth century managers considered it an unwise policy to do this, on the ground that the public would neglect good plays unless favorite players appeared in them. When, at last, the new custom began to prevail, individual actors endeavored to secure for themselves a personal following and

special applause; and this suggested to the managers the advisability of doing for the whole play what these actors were doing for themselves.

In Novello's "History of Cheap Music" it is stated that about the year 1837 it was proposed seriously to introduce the claque at English opera houses by way of "educating the public" and in order to teach ignorant amateurs where applause should come in. "The idea that a piece can succeed by merit alone has in France long ceased to be entertained," writes Sutherland Edwards in his "History of the Prima Donna." "It must, in the first place, be well written, well composed, well acted, well put on the stage. But it will have small chance of success unless the attention of the public be called to its strong points; and this, as French managers hold, is best done through the employment of professional applauders." The comment of Jenny Lind just cited shows how much this argument amounted to.

Ocean Grove Festivals.

OCEAN GROVE, June 29, 1908.

Tali Esen Morgan and his staff of workers arrived in Ocean Grove last week and the season's work has begun in real earnest. Workmen are engaged night and day to complete the new organ for the opening recital by Mark Andrews on Friday evening of this week. It is estimated that fully 12,000 people will be in the Auditorium and 5,000 listening on the outside. The organ is one of the largest in the world and has attracted the attention of organists all over this country and England. Arrangements have been completed to give daily twilight recitals from 4:30 to 5:30 by some of the leading organists of this country. A national convention of organists will be held here from August 3 to the 13th, when Edwin Lemare, the English organist, will give a recital each day. From present indications there will be fully 2,000 organists in attendance.

The chief events of the summer festivals will be as follows: Opening organ recital by Mark Andrews, July 3; "Messiah," Saturday evening, July 11, excursion from New York; Mme. Schumann-Heink grand concert, July 22; "The Rose Maiden," Saturday evening, July 25; United States Marine Band, special permission, July 28; National Convention of Organists, August 3, ten days; Edwin Lemare, of England, ten organ recitals; David Bispham, in "Elijah," Saturday, August 8; Louise Homer, grand concert, August 12; Tali Esen Morgan, testimonial concert, August 15; Lillian Nordica, grand concert, August 18; Children's Fairyland Festival, August 25; Welsh Ladies' Choir of Wales, Labor Day.

There will be other concerts, and the following additional works will be given: Gaul's "Holy City," Rossini's "Stabat Mater," "Victory Divine" by Christopher Marks, the "Redeemer" by Julian Edwards, and "The Nativity" by Adam Geibel.

Handel's "Messiah," the first oratorio, will be given Saturday evening, July 11, and there will be fully 700 singers in the chorus. These singers will include three of Mr. Morgan's permanent choruses—the New York Festival Chorus, the Brooklyn Temple Choir and the Ocean Grove Summer Chorus. A special train will take the New York singers and their friends, leaving Liberty Street Station of the Jersey Central Railroad at 1:30 and leaving Asbury Park after the performance at 11, arriving in New York at 12:40.

The orchestra this season will be better than ever, and will include sixty-five experienced players. Daily rehearsals of the orchestra will be held, beginning on July 2 at 10 o'clock, throughout the season, and will be open, free of charge to the public. The players, who are recruited from all parts of the nation, will arrive here on Wednesday of this week. Mr. Morgan will personally conduct the orchestra, though a good deal of training will be done by the concertmaster, Arthur L. Judson.

It was feared that the United States Marine Band, of Washington, could not fill its engagement on July 28 on account of a new law just passed by Congress prohibiting the band from appearing in any concert. But on account of the fact that the engagement had been made before the passage of the law, the War Department has finally consented to permit the band to play.

The entire front of the Auditorium has been changed and enlarged to make room for the new organ. The wooden walls have been replaced by solid brick and cement, which better protects the organ from the mists and fogs that arise from the ocean, and helps to keep the sound within the building. By this change several new offices have been added to both the musical and the religious departments, which makes the handling of the great amount of business that has to be done much easier. The seating capacity of the house has not been affected at all, and ten thousand people can yet see and hear perfectly. In fact, there is not a poor seat in the Auditorium, which has been pronounced by Madame Nordica, Madame Schumann-Heink and other artists to be the finest audience room in the world.



Oliver Ditson Issues.

The Oliver Ditson Company, indefatigable publisher as that firm is, has just put forth another batch of good music, selected, edited, printed and displayed with all the customary excellent taste of that refined and successful house.

First of all there is "Valse Impromptu," by Widor, edited by Isidor Philipp. Widor is one of the leading French musicians and everything he writes reveals mastery of form and workmanship, and large melodic inspiration. This latest composition is no exception and constitutes a charming piano piece, lovely as to theme and color and not too difficult of performance.

"The Friedrich Hermann Violin School" (translated and edited by Benjamin Cutter) is another valuable addition to the many striking pedagogical publications put before the public by the Ditson house. This method is presented by Hermann in common sense fashion, so that none of his points remain doubtful in the mind of the learner, or present ambiguous angles for the teacher to explain. Practically all styles of violin technique and interpretation of the earlier and intermediate periods are included in the two volumes that form the work, and many of the exercises for developing finger and bow technique are the best that have been included in any pedagogical system since the days of the great etude writers for the violin.

In "The Art of Vocalization" (edited by Eduardo Marzo), previously discussed in the columns of THE MUSICAL COURIER, the Ditson Company has issued two more volumes, this time for baritone and bass, thus making the series complete. In these latest books the same care and thoroughness are shown as in the former output, and they should be of the greatest interest and use to male singers with the deep registered voices.

In the "Anthems for Mixed Voices," the newest additions to the Ditson library, are Frank D. Graham's melodious "Jesus, I My Cross Have Taken," Mendelssohn's masterful "O For the Wings of a Dove" (arranged by Louis R. Dressler), and Leo R. Lewis' impressive "Bow Down Thine Ear."

In the "Part Songs for Women's Voices," there is a delightful little bit of melody called "Welcome, Pretty Primrose," by Ciro Pinsuti (arranged by James C. Warhurst), and the "Part Songs for Men's Voices" offers as a novelty William R. Spence's spirited "Up, and Away, for the Dawn is Breaking."

The "Music for Schools" has been added to with Stephen Adams' catchy waltz song, "When the Roses Bloom Again" (arranged by George F. Wilson).

GREATER NEW YORK.

Elsie Grey, Martha Pignol, Grace Paine and John Hallett Clark, Jr., all pupils of Claude Maitland Griffith, played at the piano recital given at Mr. Griffith's studio, 133, Carnegie Hall, Wednesday afternoon of last week. It was the last concert of the season. These pupils played with style and finish works by MacDowell, Moszkowski, Chopin, Chaminade, Rubinstein, Grieg and Bach; Miss Grey opened and closed the program, playing, first, "Grillen," by Schumann, and the Rubinstein barcarolle in G minor, and, lastly, "Murmuring Zephyrs," by Jensen, and the minuet from the Grieg sonata, op. 7.

John V. Pearsall will preside at the organ at the Calvary Baptist Church this summer in the absence of the regular organist and choirmaster, Edward Morris Bowman. Eva Emmet Wycoff and Messrs. Martin and Bushnell will assist Mr. Pearsall in the musical features during the vacation months. Calvary Choir will resume its activities Sunday, September 13.

Earle A. Wayne's summer class in piano, at his Carnegie Hall studios, is filling up with old and new pupils. The summer term will extend until September 15.

Oswald Engaged for Spalding Tour.

Alfred Oswald, the eminent French pianist, has been engaged for the Spalding tour which begins next November and extends from the Atlantic to the Pacific Coast and from Halifax, Nova Scotia, to San Antonio, Tex.



LEIPSIK, June 11, 1908.

The book publisher and antiquarian, Karl W. Hiersemann, of Leipzig, has issued a special catalogue of 48 pages and 270 numbers under the head of "Musik und Theater." The works include not only some valuable original manuscripts by Beethoven and Wagner, but many valuable manuscript and printed collections of rare sacred and secular song, works on the theory of music and the history of the theater. A number of beautiful codexes, breviarums and antiphonaries of the ninth to the twelfth centuries are of vast help to a study of the earliest forms of musical notation, and are quoted at prices up to 2,450 marks (\$600). The Beethoven original manuscripts catalogued for sale here are those of the piano bagatelles, op. 33, and the "thirty-three changes on a waltz by Diabelli," op. 120, for piano solo. The former is quoted at 22,000 marks and the latter at 42,000 marks. The manuscript from Richard Wagner's own hand is that of the "Feast of the Apostles," for male chorus, quoted at 12,500 marks. A historical discussion on each of these works is included, both in the original German, by a well known music bibliographer, and in an English translation. It will be recalled that within the last two years Hiersemann has bought and sold Beethoven's original manuscripts to the "Waldstein" sonata, op. 53, and to the G major sonata for piano and violin, op. 96.

Among other manuscripts and printed works noted in the present catalogue are many collections of French chansons, romances, poissardes, ariettes, villogeoises, rondes, dances and kindred forms, brought together under definite and indefinite dates of 1760, 1789, eighteenth century; Spanish eighteenth century; a French theory of 1636, price 1,100 marks; an inexpensive satirical work on composition, Dresden, 1696; old church services of 1566, 1574 and 1610, besides many other collections of church song. The latter includes a "Melodeyen Gesangbuch" of 1604, price 680 marks; a Latin codex of the twelfth or thirteenth century is priced at 7,800 marks; a parchment double leaf of music of the twelfth century is quoted at 125 marks; there are another dozen of old French musical collections under dates of 1750, 1751, 1780, 1786, 1788, the prices ranging from 30 to 220 marks per volume. There is a general encyclopedia of 1504, containing an extended treatise on the theory of music, this being one of the oldest works of the kind. The same work has a treatise which has great value in the history of medicine, the price quoted being 700 marks.

While many of the works catalogued are only to be purchased by the wealthy collector, there are nevertheless many interesting numbers within easy financial reach of the musician, and all those who may visit Leipzig should examine this catalogue closely. The business of antiquarian does not belong among old institutions of the commercial world, at least there is hardly more than one or two other firms in existence carrying out his general line of business. The assembling of old musical works is laborious, since collections are seldom offered to buyers. In recent years Europe has shown a larger and larger number of museums with annual appropriations available for the purchase of treasures, and in time the liberally endowed libraries and museums may play a large part by increasing activity in this branch of commerce.

The house of C. F. Kahnt, in Leipzig, has purchased of Feuchtinger, in Stuttgart, the German edition and rights to the "Children's Crusade," a musical legend by Gabriel Pierné. This choral work was first published in 1904 by A. Joannin & Cie, of Paris. The first public rendition was in Paris, 1905, under Ed. Colonne, and the first rendition in the German translation was at Augsburg, April 1, 1906. Since then there have been two dozen performances in Germany, including three in Leipzig. The work, which constitutes an entire program, promises to be unusually active for 1908-09. The Kahnt correspondence, with directors in Germany, Austria, Switzerland and Poland, already shows prospective renditions in Vienna, Berlin, Dresden, Bremen, Mannheim, Essen, St. Gallen, Coblenz, Münster, Magdeburg, Bamberg, Pforzheim, Lübeck, Danzig, Brunn, Leibach, Innsbruck, Regensburg, Heilbronn,

Ravensburg, Fulda, Oppeln, Gleiwitz, Lemberg, Hagen, Witten and Hamm. The contracts with most of those cities are already closed. Feuchtinger is said to have asked 40,000 marks (\$10,000) for the right to publish and produce the work in German, but it is hardly probable that that amount was paid. The Kahnt house was the original publisher of the Liszt oratorios "St. Elizabeth" and "Christus." For many years Kahnt's have had complete editions of the Liszt songs in separate editions for the French, English and German. Just now the house is issuing a dozen or more of the most called for in an edition containing both German and English texts. The songs are issued only separately, and not in volumes. Meanwhile any of the songs are still available in the old editions.

The chorus of Leipzig University Church, conducted by Hans Hofmann, recently gave a concert in the Johannis Church as Dessau for charities dispersed by Duchess Marie of Anhalt. The compositions were chiefly by Leipzig and Dresden composers. There were an organ work by Carl Piutti, a violin arioso by Hans Sitt, choruses by Emil Paul, Gustav Schreck, Felix von Weyrsch, Alexander Ritter and Ernst Müller. Soloists were Martha Wermann, soprano; Hugo Homann, violin; Edmund Heyneck (Mozart adagio), clarinet; Wolfgang Rosenthal, baritone; Max Fest, organ, and Carl Roth, tenor. The usual Leipzig church chorus was assisted by student corps from the Dessau High Real Schule and the Dessau Johannis Church. A free public rehearsal of the program was held in the Leipzig University Church on the day before the concert in Dessau.

EUGENE E. SIMPSON.

Later Leipzig News.

LEIPSIK, June 18, 1908.

Eugen d'Albert's opera, "Tiefland," had its first Leipzig performance in 1904 and was given here six times that year before being retired. It was put on again last November and had four hearings in the five weeks before the new year. The first six months of 1908 have warranted only three performances, the last, on June 12, to a very meager house. During the opera's two years' rest, the same composer's memory was kept green by eight hearings of his one-act "Flauto Solo" in 1906. All musicians concede that "Tiefland" is by far the best on the composer's present list of five operas. The text must be reckoned as one of the useful factors for success. It is Rudolph Lothar's adaptation of a book by A. Guimera, and while it is not noted for delicacy throughout, there is power in it everywhere and it has many moments of great poetic beauty. The story is one of a shepherd who led a lonely life in the mountains, sometimes spending years up there with the flock and seeing no human being. Of his two daily prayers, one was for his sainted parents and the other that the Lord might send a wife to relieve his loneliness. The proceedings which fulfill that destiny are then played on the lowland, at the foot of the Pyrenees, the "Tiefland," from which the opera takes its name.

Without a formal overture, the curtain goes up immediately to show a dark stage picture of the mountains, and the orchestra, headed by the solo clarinet, spends five minutes calling and rousing on a shepherd horn motive before the shepherd begins his story. When the voice begins the music partakes of a fine Italian folk character. The text has numerous passages of narrative that must be delivered hurriedly, about as recitative, to save time, but d'Albert has invariably employed the orchestra beautifully and kept a singularly lyric quality in a number of the plainest of these recitatives. Numerous folk music figures are employed in the work and skilfully ranged alongside of motives of modern programmatic intent. The scoring for orchestra is thick enough to make plenty of noise under a too temperamental conductor, but fortunately it is not the Leipzig plan to hammer the ears and nerves of the auditors, even with the Strauss "Salome." True, the voices in "Tiefland" latterly do enough yelling and scolding, and the weakest link in the opera depends directly upon this fact. The last scene, in which shepherd Pedro strangles Sebastiano, has been so stormy that, even with the aid of a dramatic pause at the death of Sebastiano, there has remained nothing left with which to build another suitable incident to close. Pedro has some tame lines of triumph and the auditor naturally goes away looking for something. The two or three bars of postlude by the orchestra have been neither sufficient to relieve the old mood nor to carry the auditor into a new.

D'Albert has devised a unique plan of holding the stage for the first act of "Tiefland" while the curtain is still down on the prologue. He employs the orchestra in a resume of all the figures thus far introduced, the Italian folk character predominating. During almost the last half of the five minutes between curtains the solo clarinet is busied with the shepherd horn stuff, treated as a most persistent and most elaborate cadenza. This continued until the curtain rises on a scene of the mill, and the orchestra

takes up a motive to accompany the sifting of flour. Some hearers will find this cadenza too long, while others will find it of just the right length to agree with the composer and with the stage hands, who have to tear down a mountain and build a mill. Also the solo clarinetist is having the time of his life.

Florizel von Reuter, who made a most successful concert tour in the Orient last spring, is already booked for a heavy season, to begin in Berlin in October, with three concerts in Blüthner Saal. For November he has twenty concerts in Roumania, Bulgaria and Serbia. He has contracts for Austria and Hungary in January, and in February he will probably have a tour in Egypt. It had been planned that he should play with the newly forming Marteau Quartet and bookings with that organization had been already assigned for December and January. But the demand for his services as soloist threatened both his own better interests and those of the Quartet, and his resignation was mutually agreed upon. His late tour in the Orient had included three concerts in Constantinople, four in Athens, two in Sophia and three in Berestchuck, Bulgaria.

EUGENE E. SIMPSON.

INDIANAPOLIS.

934 NORTH PENNSYLVANIA STREET.
INDIANAPOLIS, Ind., June 26, 1908.

The thirty-second National Saengerfest of the North American Saengerbund may be said to have been a complete success, and the managers of the same, the festival committee, the conductors of the five concerts and, finally, the singers themselves deserve unrestricted praise for their efforts. It is true, the weather was rather too warm for unalloyed enjoyment, until, on Friday, June 19, the last day of the festival, some heavy thunder showers brought partial relief and cleared the air, but all the drawbacks of the Hoosier climate could not dampen the ardor of either listeners or performers. The principal streets and buildings of the city were gaily decorated with flags and pennants; a triumphal arch at the corner of Meridian and Washington streets added to the general festive appearance, and the hotel lobbies and thoroughfares were crowded most of the time with the many thousand guests from other cities. The general verdict was, both by press and public, that the thirty-second was the most successful Saengerfest of any in the last decade. It is estimated that over thirty thousand people attended the concerts, not counting the choruses and children's choir. The entire cost is said to amount to nearly forty thousand dollars, which sum was covered by subscriptions from various private sources and business men in the city as a guarantee fund. The new Coliseum, on the Fair Grounds, seating about ten thousand people, proved highly satisfactory acoustically, and with its abundant and tasteful decorations and the multitude of gaily attired listeners, most of the men in evening dress and the ladies in costly gowns and resplendent with jewels and diamonds, offered a dazzling sight to the spectators. One of the drawbacks of the arrangement was that only two ticket takers had been provided for the immense building, which caused disagreeable crushes at the entrance doors, disastrous, no doubt, to many a fine dress, which got badly mussed before its owner safely reached her seat. Inside the building there were sufficient ushers provided for and the distribution of the guests to their respective seats was accomplished without difficulty. Space forbids going into details regarding the musical performances; the singing of the monster choruses, of the children's chorus of two thousand and of the excellent quartet of solo singers from the New York Metropolitan Opera, which was enjoyable to the utmost and enthusiasm ran high. The orchestral contributions comprised the most tried and publicly approved selections. There were several speeches, notably one by the Vice-President, Charles W. Fairbanks, which evoked special enthusiasm. The following were the programs in full:

FIRST CONCERT—WEDNESDAY EVENING, JUNE 17.

8 P. M.

Festival Concert of the City of Indianapolis.

Marche Slave Tchaikowsky
Orchestra.Forest Song Mangold
United Singers of Indianapolis, Louis Ehrgott, conductor.Aria, Oh, Hall of Song, from Tannhäuser Wagner
Marie Rappold.

(a) Prize Song.

(b) Dance of the Apprentices.

From Die Meistersinger Wagner
Orchestra.Forest Moods Wiesner
United Singers of Cincinnati, Louis Ehrgott, conductor.Les Preludes Liszt
Orchestra.

Address of welcome, by Charles A. Bookwalter, Mayor of Indianapolis.

Responses, by J. Hanno Deiler, president of the North American Saengerbund, and August M. Kuhn, president of the Thirty-second National Saengerfest.

Presentation of the banner of the North American Saengerbund.
Intermission, ten minutes.

The Cross of Fire, cantata by Max Bruch.

Mary Marie Rappold
Norman Adolf Muehlmann

Angus David Bispham
Mixed chorus and orchestra. Alexander Ernestinoff, conductor.

SECOND CONCERT.

Matinee, Thursday, June 18, at 2:30 O'Clock.

Overture, Mignon A. Thomas
Orchestra.
The Two Caskets Hegar
Toledo Maennerchor, Joseph Wyll, conductor.
Andante Cantabile Tchaikowsky
Orchestra.
Vittellia's Recitative and Aria from Titus Mozart
Mme. Schumann-Heink.
Ultava, The River Moldau Smetana
Orchestra.
Prelude to Lohengrin Wagner
Orchestra.
Adriano's Recitative and Aria from Rienzi Wagner
Mme. Schumann-Heink.
Rhine Legend Rietz
St. Louis Liederkranz, Richard Stempf, conductor.
Omnipotence (orchestration by Louis Victor Saar) Schubert
Mme. Schumann-Heink.
Hungarian Rhapsody, No. 2 Liszt
Orchestra.

THIRD CONCERT.

Thursday Evening, June 18, at 8 O'Clock.

Overture, Oberon Weber
Orchestra.
Anacreontic Festival Song Jaeger
Massed chorus and orchestra, Louis Ehrigott, conductor.
Wolfram's Song, Gazing Around, from Tannhäuser Wagner
Adolf Muehlmann.
(a) Mother Love Voigt
(b) Hope for the Best Silcher
Massed chorus a capella, Louis Ehrigott, conductor.
(a) Air on the G String Bach
(b) Gavotte in E Bach
String Orchestra.
My Song Angerer
United male choruses from Chicago, Gustav Ehrhorne, conductor.
Ride of the Valkyries, from Die Walküre Wagner
Orchestra.
Huntsmen's Farewell Mendelssohn
Massed chorus, a capella, Alexander Ernestinoff, conductor.
The Spinning Wheel of Omphale Saint-Saëns
Orchestra.
The German Song Kalliwoda
Massed chorus, a capella, Alexander Ernestinoff, conductor.
Easter Morning Schultz
Adolf Muehlmann, massed chorus and orchestra, Alexander Ernestinoff, conductor.

FOURTH CONCERT.

Matinee, Friday, June 19, at 2:30 O'Clock.

Prelude and Bridal Chorus from Lohengrin Wagner
Orchestra.
(a) Gothen Treue Wagner
(b) High Mass in the Forest Becker
Milwaukee Maennerchor, Albert S. Kramer, conductor.
Polonaise Beethoven
Orchestra.
Aria, On Yonder Day, from Hans Heiling H. Marschner
David Bispham.
March from Symphony Lenore Raff
Orchestra.
(a) Cavalry Ride Rubinstein
(b) Melody in F Rubinstein
Orchestra.
Wotan's Farewell, from Die Walküre Wagner
David Bispham.
Into the World Benoit
Children's chorus and orchestra, Edward B. Birge, conductor.

FIFTH CONCERT.

Friday Evening, June 19, at 8 O'Clock.

Overture, Leonore, No. 3 Beethoven
Orchestra.
(a) My Wish Folksong
(b) Lorelei Silcher
Massed chorus a capella, Alexander Ernestinoff, conductor.
Prayer from La Tosca Puccini
Marie Rappold.
The Blue Danube Waltz J. Strauss
Orchestra.
(a) Banner Song Becker
(b) Sea Rose Wengert
United Singers of St. Louis, Hugo Anschuetz, conductor.
To the Genius of Music Mohr
Marie Rappold, massed chorus and orchestra, Louis Ehrigott, conductor.
Intermission, ten minutes.
(a) Scotch Idyl, from Henry VIII Saint-Saëns
(b) Irish Jig, from Henry VIII Saint-Saëns
Orchestra.
(a) Spring Night Van der Stucken
(b) Cardas, from The Bat J. Strauss
Marie Rappold.
(a) If From My Love I Now Must Part Orth
(b) Heather Rose Werner
Massed chorus, a capella, Louis Ehrigott, conductor.
Overture, Tannhäuser Wagner
Orchestra.
Frederic Barbarossa Podbertsky
Massed chorus and orchestra, Louis Ehrigott, conductor.
America H. Carey
Massed chorus, audience and orchestra.

J. M.

Later Indianapolis News.

934 NORTH PENNSYLVANIA STREET,
INDIANAPOLIS, Ind., June 29, 1908.

With heroic disregard of the prevailing weather conditions—viz., 92° in the shade—graduates and pupils of the various music schools here are still wrestling with the difficulties of classical music, and devoted parents and friends are still flocking nightly to the stuffy halls to hear their children or their protégés play or sing. There were piano

recitals by the pupils of Francis H. Topmiller; of B. F. Swarthout (assisted by P. L. Montani, harpist; Hugh Shields, reader; Howard Clinnering, violinist; Gertrude Saxton, pianist, and Myra Goodnow, accompanist); by pupils of Esther Swain; of Carrie A. Hyatt, of the Metropolitan School of Music. A graduation recital of Rebekah Voorhis, of the same school, took place at the Odeon, when she played numbers by Bach-Liszt, Chopin, MacDowell, Schubert-Fischhof, Gruenfeld and Moszkowski. Eva Escott Foley sang numbers by Bradsky, Needham and Ronald. Another piano recital was that by Elisabeth Hitt, post-graduate, assisted by Earl Percy Parks, basso, and Guy Rubush, violin. The commencement and midsummer concert of the Indianapolis Piano College took place at the Third Christian Church, when diplomas in the academic course were given to Nettie Williams, Etta Ward and lone Estes, of Indianapolis, and in the six years' artist course to Lyra Clements, of Camargo, Ill.

The Co-operative School of Music gave its fifty-seventh recital Monday, June 15, and its fifty-eighth recital Tuesday, June 16. The latter gave opportunities to Ruth Fatont, pianist, assisted by Colice Trotter, violinist. There was a Beethoven sonata, a group by Schuett, numbers by Burmeister and Foote, and the Gernsheim concerto. The two closing recitals and commencement exercises of the Indianapolis Conservatory of Music, Edgar M. Cawley director, will take place Monday and Tuesday, June 29 and 30, at the large Assembly Hall of the Propylæum. The graduates this year in the artist course are as follows: Piano, Mildred Barnhill; voice, Herman Rahe and Lenna Leota Lanning. Normal diplomas will go to the following: Piano—Ellen Neal, Edith Duke, Emma Paholke, Grace G. M. Frye, Mae Nicholson, Stella Dipple, Hazel De Mott, Edith Rhett, Alberta Read, Sarah I. McConnell, Grace Meyers, Agnes Loretta Pusinelli, Grace O'Hair, Frieda Brown, Ida Siefker, and Bernice Read; voice—Ada Failie, Flora E. Horner, Charlotte Stratemeyer; violin—John I. Brueggeman and Eunice Troutman; elocution—Mayme English.

A very enjoyable students' recital (junior class) was given by the pupils of Mary Josephine Wight at the beautiful home of Mrs. Boomer. All the pupils played from memory and the program showed only the best composers' names, such as Sgambati, MacDowell, Mozart, Wagner, Grieg, Dvorák, etc. The pupils who took part were the Misses Brewer, Hardwick, Meigs, May Engle, Frances McGowan, Sylvia Johnston, Isabel Parry, Leila Smith, Margaret Boomer. There were many society ladies present and refreshments were served during the intervals. Special interest attached to the performance of Arthur Ketcham's "Dalmatian Sketches," a piano suite, played very attractively by the composer himself at the piano. The composition shows decided talent for local tone color and a good mastery of the material of composition. The writer was informed that Mr. Ketcham, formerly an Indianapolis man, but now living and studying in New York with Harry Rowe Shelley and Kurt Schindler, intends devoting his life to composing music, and that his teachers, as also the well known conductor, Gustav Mahler, are taking lively interest in his development.

Former Indianapolis friends of Mrs. Adolph Klein, née Heller, of New Castle, Ind., but now living in Cincinnati, will be glad to hear of Mrs. Klein's social and artistic success in that city. Mrs. Klein is a pianist of merit and makes her beautiful home the rendezvous of the most cultivated and artistic people of her city. She takes a vivid interest in the Jewish settlement in Cincinnati, and frequently arranges concerts for its benefit. At the occasion of Johann Sebastian Bach's 23d birthday anniversary she arranged a special soirée at her own home on Washington avenue, Avondale, the program of which contained only compositions by Bach, played and sung by foremost musical artists of Cincinnati. The printed program in itself was a work of art, showing the reproduction of a famous bas relief of the classical composer on the front page. Mrs. Klein deserves great credit for her valuable work.

Sarah Scorgie-Pawley, one of the violin professors at the Indianapolis Conservatory of Music since its inception ten years ago, has just finished a successful and strenuous season of teaching and playing. She will spend the summer in Scotland, her home, and cruising on the northern seas, and will return about the middle of September to resume her work in Indianapolis.

The Metropolitan School of Music announces a series of summer concerts, in which Hugh McGibbeney, Una Cleason, Carrie Hyatt, P. L. Montani and others of the faculty will take part.

The Indianapolis Conservatory has opened a summer term for piano, voice and violin students. Its leading de-

partment last winter and the general patronage of the school has shown a decided increase over the preceding years. Things musical in this city have been generally very lively and the outlook for all the schools here promises well for next season.

M. Renaud, of the same institution, will spend the summer in Canada, where he will make the tour of the St. Lawrence River and the Great Lakes. J. M.

Some Zimbalist Praises.

Following are a few press notices of Efrem Zimbalist, the great Russian violinist, who will tour here next season under the management of J. E. Francke. Ernest Newman, the famous Birmingham critic, writes in the Birmingham Daily Post, Friday, May 29, 1908:

Mr. Zimbalist drew an enormous audience to the Theater Royal last night, and gave it some of the very finest playing that has been heard in Birmingham for some time. It is not wise to be too lavish in one's praise of a player until one has heard him several times, and in music of all schools; but Mr. Zimbalist made it clear enough last night that he is as richly, perhaps even more richly, gifted than any other young violinist of recent years, and that as an interpreter at any rate of such music as Tchaikowsky's he is in the very front rank. It is no compliment to him to say his technique is perfect, for no one has any right to appear in public as a violinist these days without a perfect technique, which is mainly a matter of good teaching and hard work when one is very young. But his tone is as fine as his technique—pure, silvery, and at once delicate and full—and his intonation is faultless. He appeals chiefly to musicians, however, by the thoroughly artistic feeling that he puts into his playing. The Tchaikowsky concerto could be made to sound more brilliant and hectic than it was last night, but it could not be made to sound more beautiful. Mr. Zimbalist's cantabile playing is at once the most ear satisfying and soul satisfying thing one could wish to hear; I personally have never heard the melodies of the first and second movements given with such exquisite lyric quality. Mr. Zimbalist takes them all rather slower than other violinists do, sometimes slower even than Tchaikowsky has worked them; and he phrases so flexibly, and with such complete abandonment to the feeling of the moment, that a quaver on one page is frequently equal in time to a crotchet on the page before. Yet so perfectly is it all done that we never have the sensation either of undue slowness or of the slightest capriciousness of tempo. He has, in fact, the singing gift to perfection; a melody as he plays it is something to roll over and over on the tongue. This tendency to draw the melodies out and extract the last grain of savour from them may—though this, of course, is only conjecture—be a source of danger at other times and in some kinds of music. It is certainly a bias that Mr. Zimbalist exhibits very pronouncedly; even in the whirling finale, whenever there came a slight slackening of the tempo and a more definitely motion note, he promptly turned on his vox humana stop, as it were, taking the passage more slowly and singing it more fervently than other violinists do; and in the wretched "Witches' Dance" of Paganini, again, whenever there was the least chance to extract a particle of feeling from the silly stream of notes, he played with a depth of sincerity that for the moment made the stuff sound like good music. One would like to hear him in the Brahms or the Beethoven concerto. That he is a thorough artist was incidentally shown by the gravity he infused into his playing of so poor a thing as the Paganini piece. It has the proud distinction of being the most completely imbecile piece of music now performed in public; violinists all despise it, but they love to play it because its difficulties make it a consummate show piece. It was child's play in Mr. Zimbalist's hands, of course. Mr. Ronald and the band played the orchestral part of the concerto admirably—no easy matter when the soloist is so completely individualistic in his phrasing as Mr. Zimbalist is.

The instrumentalist was Herr Efrem Zimbalist, who played Tchaikowsky's violin concerto with remarkable technical accomplishment. There was, however, far more than mere brilliance, and the player put so much character into his work that even the bravura passages had a significance they are not often allowed to possess.—London Daily News, May 15, 1908.

The slow movement by Beethoven he (Zimbalist) played with exquisite delicacy. M. Zimbalist's playing was perfect in technique and his phrasing was artistically finished. His solos included two pieces by Glazounov and Paganini's "Le Streghe" variations.—London Times, May 25, 1908.

Naturally a large measure of success attended the playing of Mr. Zimbalist, the accomplished Russian violinist, whose masterly performance of Tchaikowsky's concerto in D evoked hearty and well deserved applause. The technical achievements of this gifted artist, supplemented by high musical intuition, enabled him to render the composition of his great countryman in an entirely satisfactory manner.—Dulwich Post, May 23, 1908.

The other soloist was Herr Zimbalist, who played Tchaikowsky's violin concerto, and achieved the greatest success that has yet fallen to his lot in London. Since he was first heard he has made strides in every branch of his art, and the whole performance was singularly satisfying. His interpretation is individual, and marked by deep yet restrained feeling and fine taste.—Manchester Guardian, May 16, 1908.

The violinist's performance of the solo part of Beethoven's concerto was a remarkable achievement for so young a player. The difficulties were met with unflinching assurance and resource, and once only—in the final rondo—did the player's feeling for beauty of tone forsake him. In the same movement the opening bars might have been given out with a firmer rhythm, but apart from this, and a tendency to linger over a phrase here and there in the larghetto, there was little sign of immaturity in a performance which, for its insight and musicianship, should materially strengthen the position which Herr Zimbalist has so speedily won for himself.—London Daily News, May 25, 1908.

Zimbalist appeared in Albert Hall, London, on May 24, at the League of Mercy concert, at which 12,000 people were present, including all the royal family, King and Queen of England, Prince and Princess of Wales, and the cream of

the London aristocracy. Zimbalist was recalled twelve times.

On June 2 Zimbalist received from the secretary of his Royal Highness the Prince of Wales the following letter:

MARLBOROUGH HOUSE, PALL MALL, S. W., June 2, 1908.
My Dear Mr. Zimbalist:
I am desired by the Prince and Princess of Wales, the Grand President and Lady Grand President, to thank you sincerely for your kindness in giving your valuable assistance at the concert for the workers of the League of Mercy last Saturday. The concert was acknowledged to be one of the best concerts ever given in London, and their Royal Highnesses owe you a deep debt of gratitude for contributing to such a successful result.
Yours very respectfully,
(Signed) E. W. WALLINGTON.

Guilmant Organ School Catalogue.

The new catalogue of the Guilmant Organ School for the season of 1908-09 has just been issued. The booklet has been prepared in an attractive form and gives valuable information in regard to the work of the school. The regular course of study will be materially enlarged for the coming season. At the conclusion of the second year, students who pass the required examinations will be able to compete for the associate degree of the American Guild of Organists without further preparation. The post-graduate course will conform with the requirements of the fellowship examinations of the guild. William C. Carl sails for Europe tomorrow morning (Thursday) on the Amerika to consult with Mr. Guilmant regarding the work of the school, and returns in the autumn for the reopening, October 12.

Mrs. Hinrichs to Return for Opening of New Opera School.

Katherine Fleming (Mrs. Gustav Hinrichs), the American contralto, will return in the beginning of September from Berlin, where she has spent the last two years with her little twin daughters. Of course, she is going to Bayreuth this summer; she will engage in active work in the new Grand Opera School, which her husband, Gustav Hinrichs, will open October 1. Her former successes on the operatic stage (she sang thirty-six different contralto and mezzo roles), as well as in concert and oratorio, have fitted her especially for the fine work in store for her. Gustav Hinrichs is one of the best known opera conductors and teachers in this country, and applications for admission to his school are coming in constantly.

Mattie Lou Brown and Columbus College.

Mattie Lou Brown represented The Industrial Institute and College, of Columbus, Miss., at the recent combined meetings of the Southern and Alabama Music Teachers Associations, Mobile, Ala. Originally on the program for an afternoon concert, the program committee, however, found it best, owing to her artistic importance, to place her on the evening program of the last night, assuring her of an audience worthy of her artistic efforts. She sang the cavatina from "The Queen of Sheba," meeting with pronounced success, so great, in fact, that but for the rule prohibiting encores she would have sung again. She



MATTIE LOU BROWN, COLUMBUS, MISS.

also sang "The Rosary" with beauty of expression; the lady's sympathetic appearance and beautiful voice combined to make her singing remain in the memory.

Miss Brown is director of the voice department of the Industrial Institute and College, of Columbus, Miss., where she has had great success in her teaching. She instructs each voice carefully with the result that her pupils sing with ease, intelligence, clear enunciation and artistic phrasing. A recent issue of the Jackson, Miss., News said:

Here is a glorious voice, full of splendid powers and aquiver with tenderest sympathy. Every one of her numbers was appreciated to

the utmost; but it was at the conclusion of "Ben Bolt" that the audience was wild with applause.

Sherwood's Daughter Is Clever, but Not Musical.

William H. Sherwood, the pianist and teacher, who will again conduct a large piano school at Chautauqua Assembly, N. Y., this summer, has a very clever daughter, Ruth Sherwood. Miss Sherwood has just been awarded the scholarship for the Saturday classes in modeling at the Art Institute, in Chicago. She also took the highest marks in all studies when she graduated from the Chicago University High School. She is editor of the high school paper, president of the German Club, and class poet as well. Miss Sherwood does not study music, and has never had any lessons in music.

Mr. and Mrs. Sherwood will arrive in Chautauqua this week. Students are arriving from all parts of the country and Canada to study with Mr. Sherwood during July and August.

Pryor's Band at Asbury Park.

ASBURY PARK, N. J., June 29, 1908.

Arthur Pryor and his band opened another engagement at Asbury Park on Sunday. A brilliant program was arranged for the occasion and the Arcade was filled to its capacity by an enthusiastic audience, whose persistent demands for encores were always satisfied.

Pryor closed his engagement at Willow Grove, Philadelphia, on Saturday night. He is conceded to be the most popular band leader who goes to Philadelphia, as is evidenced by the hundreds of thousands of people who heard him there. This band leader has brought together many of the best soloists in this country and has added to last year's star list players of international reputation.

Pryor has composed some new selections since the close of the season last year and they will be heard during the summer.

Music and Hair.

4164 WESTMINSTER PLACE, 1
ST. LOUIS, MO., June 22, 1908.

To The Musical Courier:

Please say what and which music makes the hair grow. For my part, I have misgivings on the subject. The reasons for this are excellent and practically incontrovertible. I have been actively engaged in and with music of every possible and impossible style for sixty-four years, and my venerable pate is as bald as a billiard ball and nearly as thick. So my best friends say, and they ought to know.
JOHN TOWERS.

Carpi's Vacation.

Vittorio Carpi, the baritone and teacher, now established in Florence, Italy, will spend the month of July at the Villa Martinella, near Mantova, and then he will go to the mountains of Pracchia and remain until September, when he resumes his activities in the Tuscan capital.

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(Late General Manager of the Conried Metropolitan Opera Co.)

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune



PHILADELPHIA, June 27, 1908.

The attention of unmusical as well as musical Philadelphia has been centered for the last week on Oscar Hammerstein and his Philadelphia Opera House. Monday, Mr. Hammerstein opened an office in the center of the city for the sale of seats for next season's opera. This action seemed to be the signal for the whole city to wake up to the fact that the Philadelphia Opera House and Opera Company were an assured fact. Although there has been some interest in that big hole in the ground on Broad street, showing where the building will stand, it took the actual sale of seats to arouse a real and most astonishing interest in the project. In a characteristic prospectus Mr. Hammerstein says:

I am now erecting a home of grand opera in Philadelphia. It will open promptly November 17 next.

What would require a capitalization of millions of dollars and probably an annual public or private subsidy of hundreds of thousands of dollars if erected by a municipality or leaders in the community, I am undertaking single handed; nobody but myself is carrying the material burdens and conducting the artistic affairs of the institution.

To become a permanent home for grand opera, the institution must have the support of the people of Philadelphia in their attendance upon the operatic productions to be made, their personal enthusiasm for the cause and their civic pride.

The opera I will present will be unsurpassed; in conjunction with the artistic forces of my Manhattan Opera House in New York, the productions will, I can safely assert, be revelations, such as the people of Philadelphia, as well as I, may be proud of.

The subscriptions for seats have been most gratifying, both to those interested in music and to Mr. Hammerstein, who is risking so much in the cause. Over \$100,000 has been subscribed this week. This amount does not count the subscriptions for boxes, no statement having been made as yet regarding the sale of these, but it is understood that there is no cause to worry about the way they are being

taken. At this date it certainly looks as though the opera would be attended by the success it deserves.

Before leaving the subject of the Hammerstein Opera House, a few words must be said about the simple ceremony of laying the cornerstone of the structure, Thursday, June 25. A number of persons interested in the work had hoped that this would be made the occasion of an elaborate display, thus helping to bring the matter before the public. Mr. Hammerstein, however, said there would be no time for an elaborate program. At any rate, the stone containing talking machine records and photographs of the great singers of the day was swung into place, and then tapped with a silver trowel by Oscar at 11 o'clock, some four hundred people witnessing the action. Mr. Hammerstein's son, Arthur, has charge of the building, and seems to have as much energy as his father, judging by the way the work is going on. A steel upright is already in place on this cornerstone and the walls are well above the ground.

This is the last day of Arthur Pryor's Band at Willow Grove this season. The band has rendered some very interesting programs during its four weeks' stay and made many friends. Today's program includes a Hungarian rhapsody, Liszt; sextet from "Lucia," Donizetti; selections from "Carmen," Bizet; ballet music, Delibes; "Jubel" overture, Weber, and "Tannhäuser" overture, Wagner.

The graduation exercises of the Girls' High School can hardly be expected to be very important as a musical affair, but the excellent program that was given when this event took place at the Academy of Music, on Friday, certainly gave it claim to this distinction. An orchestra, under the direction of A. H. Rosewig, Helen Pulaski Innes at the piano, and the chorus of 329 graduates, directed by Anna W. Cheston, all assisted in making the musical portion of the program the predominant one. The classes were heard in "Chorus of Seraphim," Dubois; "In Our Boat," Cowen; "The Storm," Roedel, and "The Mariners," Randegger.

The Fairmount Park Band will give daily concerts throughout the summer. The band includes forty musicians, directed by Richard Schmidt, and will be practically the same as for the past few seasons. This organization will be heard in three parts of the park, playing at Lemon Hill on Mondays and Thursdays, at Belmont on Wednesdays and Saturdays, and at Strawberry Mansion on Tuesdays and Fridays.

"Hear My Prayer," by Mendelssohn, was given last Sunday evening at All Saints Lutheran Church, Germantown, by the choir of fifty voices, under the direction of Walter M. Keepers, organist and choirmaster. The choir also sang Field's "Magnificat" in D, Woodward's "Radiant Morn" and Mendelssohn's "The Lord Is Mindful of His Own."

William H. Pagdin, tenor soloist at Holy Trinity Episcopal Church, who is well known to Philadelphians by his work with the Operatic Society as well as by frequent concert appearances, sailed for England this week. Mr. Pagdin plans to continue his musical studies in London, and will return to this city in October.

A lengthy program of piano solos, duets and quartets was ably carried out by pupils of Elizabeth West Townsend last Friday evening. Those taking part were Victor Lavelle, Reginald Genois, Louis Pfeiderer, William Uhler, Lemuel Cox, Ethel Carty, Margaret DuBois, Elsie Morrow,

Marie White, Helen Banta, Elvira Seese, Helen Pierce, Florence Randell, Anna Dittmar, Mildred Gill, Elizabeth White, Mary Green, Nona Paradis and Helen Eyles.

Another well-known figure in the musical life of the city who has left us for a brief season of travel in Germany is Maurits Leefson, of the Leefson-Hille Conservatory of Music.

"The Rose Maiden," by Cowen, was given by St. Luke's Choral Society on the evening of June 17 at St. Luke's Lutheran Church. Conducted by James B. Hartzel, the Choral did excellent work. The solo numbers were sung by Irene Jones, E. L. Lawser, Herbert Rappold, A. J. Albrecht and Florence Ziegler.

The Aborn Grand Opera Company, which recently concluded a six weeks' summer season here, will be reorganized in the fall and will return to Philadelphia again, as well as paying visits to New York, Boston and Chicago.

The Strawbridge-Clothier Chorals will be heard at Willow Grove on June 30 in Karl Bush's prize cantata, "The Four Winds."

WILSON H. PILE.

Franceska Kaspar in Philadelphia.

Franceska Kaspar, of Washington, D. C., who during the past season has filled a number of concert engagements, notably with the Philadelphia Orchestra in Washington and Wilmington, gave a further demonstration of her rare artistic, musical and temperamental qualities in her interpretation of the maiden Dream Dust in "Andon," a music drama in one act, the words by John Luther Long and the music by Wassili Leps, given at the South Broad Street Theater, Philadelphia, May 26.

That Miss Kaspar fulfilled to the last degree the exacting conditions of her role is set forth in the following excerpts from the Philadelphia Press:

Franceska Kaspar, as Dream Dust, disclosed an emphatically pleasing personality and ample vocal resources.—Philadelphia Public Ledger.

This artistic demonstration, together with the disclosure of rare vocal and dramatic capacity by Franceska Kaspar, amply vindicated the Browning Society's choice of a musical production for the annual occasion.—Philadelphia North American.

Miss Kaspar has considerable dramatic temperament and her voice was equal to the somewhat exacting requirement of the part.—Philadelphia Record.

The Russell Summer Classes.

For the convenience of those who do not take the full normal course in the Russell methods of music study, Louis Arthur Russell has arranged a schedule of open classes, for special method work, as follows, during July:

Mondays and Thursdays, in the College of Music, Newark, N. J.: 9:30 a. m., normal class in theory, analysis, etc.; 10:30 a. m., normal class in principles of piano study; 11:30 a. m., normal class in solfeggio, eye and ear training; 2 p. m., normal class in vocal technic, physical culture, diction, etc.

Tuesdays and Fridays, Carnegie Hall, N. Y., Suite 853: 10:30 a. m., piano method class, technic and touch; 12 noon, class for vocalists and vocal teachers.

Evening lecture course—Bulletins will be sent to inquirers.

Cossmann, assistant manager of the Hamburg City Theater, will succeed Cabisius as head of the Magdeburg Opera.

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SEASON 1908-9



CHICAGO, June 27, 1908.

Chicago has not only claimed the title of the best summer show town in the world, but this year it can as well boast of the fact that many of the most prominent players in current attractions have received their "first lessons" in acting in this city. More than 200 of the most promising players on the contemporary stage have received early training in Chicago in the school of acting of the Chicago Musical College. The list of students from this school who are now playing here is worth more than passing notice. Over at the Princess, the new Clark street playhouse, there is Alice Dovey, who has one of the principal parts; also Jean Salisbury, who plays the part of Lady Evelyn. In the new Hackett play at McVicker's is Joseph Tuohy. At the Garrick is Mabel Barrison, the wife of the author and a star in the "Flower of the Ranch"; another girl in the same company is Alma Youlin, who plays one of the most important parts of the play. At the LaSalle are Florence Hollbrook, and Francis Damorest, Bessie Lee Merrill and Charles Hart, and at the Chicago Opera House is Ethel Strickland, one of the "Girls." All these young stage people maintain high standards and are a credit to themselves and to their early preceptors.

Knute Reindahl, the violin maker, has gone to his summer home in Wisconsin for the months of July and August.

Mary Wood Chase will give a recital before the New York Music Teachers' Association on July 1, after which Miss Chase will leave for Seattle, Wash., to give a summer course in normal training before the Capitol Hill Conservatory of Music in Seattle.

The commencement concert of the Bush Temple Conservatory was held in the Bush Temple Theater, Friday evening, June 19. The program, which opened with overture to "Oberon," by Weber, played by members of the Theo-

dore Thomas Orchestra, under the direction of Ludwig Becker, consisted of the following numbers: Recitative and aria, from Handel's "Judas Maccabæus"; "Be Comforted" and "The Lord Worketh Wonders," by John Rinkel; Rubinstein's nocturne, op. 75, No. 8, and Moszkowski's "Etincelles," op. 36, No. 6, by Marion Grace Cassel; recitative and aria, from Gounod's "Queen of Sheba," "More Regal in His Low Estate," by Edith Connley Cutler; Mendelssohn's concerto, op. 64, by John H. Bramhall; Gounod's "Waltz Song" from "Romeo and Juliet," by Ollie May Marteeny; quartet from "Fidelio" (Beethoven), "Mir ist so wunderbar," by Edith Connley Cutler, Dora Viohl, Adair Hickman and John Rinkel; and Tchaikowsky's concerto, B minor, by W. B. Rummel. Kenneth M. Bradley, director of Bush Temple Conservatory, announces the exclusive teaching engagement of Julie Rive-King, the world renowned pianist and instructor. The special summer normal will be from June 22 to July 25.

Karleton Hackett, of the vocal department of the American Conservatory, and well known as a writer on the voice, will spend July and August abroad.

William H. Sherwood, director of the Sherwood Music School, will open his summer term at Chautauqua, N. Y., on July 6. The summer term at the Chicago school will be continued until August 20.

The Gottschalk Lyric School held its commencement exercises at Kimball Hall on June 26. An interesting and well presented program was given, and certificates and medals awarded as follows: In the teachers' certificate class in piano—Bertha Mae Everhard. In vocal—Hedwig Nurenberger, Laura Bruce Carrier and Joseph B. Litkowsky. In the graduating class in piano—Martha Caman. In the post-graduate class in piano—Ethel R. Miller. Medals were awarded as follows: Piano department—Cora May Ireland, Rosa Schlitt, Louise Gumb, Florence Simon and Agnes Cross; teachers' class—Bertha Mae Everhard and Alice Sloan; graduating class—Martha Caman; post-graduate class—Ethel Miller; primary harmony—Lotta Edwards; sight reading—Georgia Bard; teachers' class, vocal—Laura Bruce Carrier; vocal contest—Ada Porter MacMillen, Lucy J. Hartman, Mary Inez Camp and Irene Dee; vocal (highest average)—Esta Reed, Ida Woodman, Collins J. Brock and Martha Baker.

The First Presbyterian Church of Austin held its annual June Festival on June 19. The Handel Choral Society, under the direction of Ida Belle Freeman, and an orchestra composed of members of the Theodore Thomas Orchestra sang Cowen's "Rose Maiden." The chorus was assisted by several soloists and reflected much credit on Miss Freeman, who is the moving spirit in the organization, which is now two years old, and which has become a recognized factor in Austin's musical life.

Arthur Burton will give a song recital at Mandel Hall on July 7, assisted by Earl Blair.

The Metropolitan Conservatory of Music held its commencement exercises at Kimball Hall on June 25. Several talented violin pupils, students of the director, Harry Diamond, were heard in the following program: De Beriot concerto for two violins, by Fronie Collins and Gertrude Steinkraus; "Rhapsodie Hongroise," by Hauser, played by

Irene Stolofsky; Mozart violin concerto in E flat, by Gertrude Steinkraus; the andante and finale from the Wieniawski second concerto, by Celia Staples; andante and finale from the Mendelssohn concerto, by Ross Caldwell; the rondo capriccioso, by Alta Dickinson; and the Wieniawski "Faust" fantasia, by Edward Hunnemann, one of the most talented of the young student violinists in Chicago and who will leave for Prague in September to continue his studies under Sevcik. There were also several piano numbers and vocal solos, followed by the awarding of certificates as follows: Elementary certificates—Celia Glaser, Fannie Segal, Mabel Runberg, Helen Cohen, Anna Grossman, Sylvia Schenker, Edward Miller, Dora Cohen, Cherie Rose Wheeler, Ida Greengard, Abraham Klein and Annetta Kahn. Teachers' certificates—Frank Bednarek, Jennie Gordon, Charles Klappauff, Ida Castle, Ida Grossman, Rose Goldstone, Arthur Berg, Minnie Schuman, Harry Weisberg, Mollie Levin and John Malolepry.

The Walter Spry Piano School has just issued a neat and attractive catalogue for the coming season. The faculty includes Walter Spry, director; Wilmo Lemont, head of the Faelten system; Mary H. Carroll, Jessie E. Sage and Alta Tomlinson. This institution has so progressed since its establishment three years ago that already it has attained a prominent place among schools of music. Its salient features are that it is exclusively a piano school and that it provides a systematic course of instruction which as a foundation employs the Faelten system. This system or method is built upon rational ideas and scientific principles, and has been very successful in every city where it is used, further being endorsed by most eminent musicians. Walter Spry, who has a national reputation as a pianist and musical educator of the first rank, introduced the Faelten system into his school two years ago. It forms the basis of a course of study which is not surpassed by any school in this country, and its success has been phenomenal. The objects of such a course are to provide for the students a fundamental training calculated to make them educated musicians, and, further, to give them the instruction in the principles of the best modern masters in artistic piano playing. In order to do this Mr. Spry has surrounded himself with a faculty of the highest order. Wilmo Lemont will continue to have charge of the children's classes, as well as the normal classes for teachers. Mr. Spry will direct the instruction in piano of the advanced students and will have the assistance of Mary H. Carroll. During the past three years Mr. Spry has been assisted in this department by Marian Dana, who is given leave of absence for one year, which time Miss Dana will spend in Europe in recreation and study. Miss Sage and Miss Tomlinson, both of whom have studied with Mr. Spry and Mr. Lemont, will be the assistant teachers in the primary department. A new department in ensemble playing will be in charge of Mary Carroll, who will play the violin part with the piano students.

EVELYN KAESMANN.

Rothwell a Frankfurter.

Walter Rothwell will not assume the directorship of the St. Paul Symphony Orchestra, as announced recently, and instead has accepted the post of leader at the Frankfurt Opera, in Germany.

Ernest Schelling's "Suite Fantastique" has been published by D. Rahter, of Leipzig.

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MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., June 25, 1908.

The Strassberger Conservatories held commencement exercises before large audiences in the Olympic Theater. Seven States, including Texas and California, were represented by the thirty-eight graduates of first, second and third degrees (teacher, post-graduate and artistic), with private courses in violin, piano and vocal and harmony. A post-graduate (August Schmitt) assisted, also a quintet of strings and the faculty, Samuel Bollinger, Madame Goldbeck, Guido Parisi, Horace Dibble, Carl Kern, Grace Sheetz, and Charles Galloway, accompanist. Rubinstein's D minor concerto (three movements played by different pupils), Wagner's "Faust" overture for eight hands, Moscheles' "Hommage a Handel," the Liszt "Don Giovanni" fantasia, "Magic Flute" overture for eight hands, Mozart concerto in A minor, Mendelssohn in G minor, the Chopin scherzo in B flat, "The Erlking," with gems by Chaminade, Schubert, Schubert-Heller and Robert Goldbeck were on the programs. Violin and vocal music was added, young Schmitt creating quite a stir in Sarasate's "Fantasie de Concert." Edna Murray, of California, pupil of Mr. Bollinger, made a profound sensation by exceptional powers in the Rubinstein concerto. Miss Ruehmke also attracted attention in the difficult "Don Giovanni." A young lad from an Illinois farm, Ernst W. Daab, won much applause in a piano number and received more flowers than a prima donna. It required four men to handle the floral offerings. H. W. Becker, A. M., made the addresses, Clemens Strassberger giving the diplomas.

The Strassberger Conservatories have the unique feature (which ought to be universal) of dramatic expression upon their programs. Grace Sheetz, the dramatist, in charge of this department, has attracted to it power and popularity, and programs are greatly enhanced by the feature. Ruth Mulvihill, sixteen years old, one of her pupils, gave a dramatic recitation of a "Ben Hur" scene, which excelled even a good stage performance. Eight representative numbers in this line were recently given by pupils of Miss Sheetz at the Twentieth Century Club, at St. Louis.

The twin concerts, vocal, given by the pupils of Mr. and Mrs. William J. Hall, in Musical Art Building Hall, were in no sense "commencement," neither were they properly "end," as studio work continues. They were just pupil concerts. A noticeable feature of the fifty-one numbers by twenty-seven pupils was enunciation. Another feature was the absence of dramatic arias and deadly recitatives beyond comprehension or possibility of the singers. For the younger set were Gaynor's "Slumber Boat," Neidlinger's "On the Shore," "She Is So Fair" (Lohr), "Baby Clover," "Everywhere," "Rose in the Bud," "Oh, to Forget," "God Give Thee Sleep," Nevin's "Nightingale Song," winter, spring and summer songs, songs of flowers and gardens, and lullabies many, with Tosti's "Good Bye" and an air from "Le Cid" as larger numbers. For the more advanced were "Salva Dimora" and "Dio Possente" from "Faust," "Rest Thee," by Del Riego; romance from "La Juive," framed in nice possible songs by Mozart, Schumann, Spross, Nicholls, d'Hardelot, Browne, Ronald, Hammond, Luckstone, etc., and but one duet, "The Passage

Bird's Farewell," by Hildach. There were no special prodigies, but several seemed favorites. Miss Gill, in "My Mother Bids Me" (Haydn), and Daniel's "Before the King," showed sense of color and imagination. Mr. Hall accompanied the singers during the afternoon, alternating with Mrs. Hall in the evening.

E. R. Kroeger's School of Music in St. Louis presented eighteen graduates, twelve in the teachers', two in the collegiate, three in the artistic or graduate course and one post-graduate, Mrs. Harry Hoffman, whose recital (part of the course) took place a couple of weeks ago. Mena and Little Rock, Ark.; Alton and Upper Alton, Ill.; Waverly and Edwardsville, Ill.; New Albany, Ind.; Poplar Bluff, Mo., and St. Louis furnished the pupils.

Nathan Sacks announces a summer school, teaching interpretation, tone production, teaching material and the principles of the Leschetizky method.

Madame Vetta-Karst's lessons on tone production are worth traveling a distance to hear. First, because they are based upon principles unvarying as 2 times 2 are 4. Second, because she does not talk futile sentences; every one bears on these few principles always. Third, because she does not scold, badger and fume; one does not need to do so in teaching that 2 times 2 are 4, and applying that knowledge. Fourth, because it is such a relief to see a teacher who, having absolute principle at command, can smile, illustrate, imitate, and keep still while a pupil is doing his or her part. Fifth, because pupils evidently see what she wants done, are evidently able to do the steps, and may be seen to grow, even in the lesson. Madame Karst should give lectures upon this method; first, because she has it; second, because of her clever powers of imitation, illustration and agreeableness; third, because it is so greatly needed.

A certain park band in St. Louis is holding out for advance in number of instruments as essential to performance of the growingly good material played (even in parks).

The St. Louis Symphony Society wishes a fund of \$10,000 this season. It should certainly have it, not as a "duty," but for the pleasure of citizens and their families, who are all studying music or interested in it in some degree. Save on those loathsome suppers and such and give to pleasure that lasts and that is beneficial as it is delightful.

The Oberlin (Ohio) Festival, given by the Oberlin Musical Union as a part of the seventy-fifth anniversary, was joined in by patrons from Sandusky, Norwalk, Wellington, Vermillion, Berlin Heights, Lorrain and Elmyra. Three concerts, Wagner, symphony, and a final one, holding the César Frank "Beatitudes," were given by the Musical Union Chorus of 250, directed by George W. Andrews, with a ladies' chorus, the Theodore Thomas Orchestra, from Chicago, and as soloists, Mrs. E. D. Blodgett (an Oberlin musician, who has been studying singing abroad);

Bertha Cushing-Child, of Boston; Herbert Witherspoon, the basso; Gwilym Miles, the baritone (now in St. Louis); Daniel Beddoe, and Florence Jenry and Herbert Harroun, of the Oberlin Conservatory. Mr. Miles returned from this concert to sing next day a recital at the Missouri State Teachers' Music Association, in St. Louis.

Alice Barbee, the young and attractive soprano, who sang at the St. Louis Association, is pupil of Jennie L. Schultze, of Kansas City. She is soloist in the choir of First Church of Christ Scientist, in Kansas City. A spirited and intelligent dissertation as to the purpose for which these associations are organized has been read before a previous meeting by H. E. Schultze, of that city.

Houston, Texas, has an intensely active musical zeal. At a recent "Sunshine" gathering there music played an important part. Helen Pitkin, of New Orleans, a litterateur of distinction and harpist through love of music, was one of the guests of honor, staying at the home of Florence Hyde Jenckes, one of the enthusiastic music leaders of the city. Mrs. J. Allen Kyle, Dr. E. C. Murray, Anton Diehl (violinist), Frank Clark, Mrs. Walz Guillotte, Mrs. Lummi, Miss Haenert, Mrs. G. H. Freuhling, Sophie Wilson, in music, and Mrs. Kountz, in recitation, participated in a Sunshine concert. A new music club, "The Cosmos," Mrs. William Christian its president, has been established for the development of home and local talent. "The Daughter of Jairus" was recently given there, directed by Mrs. Turner Williamson. Mrs. Jenckes, who has been trained in the Paris opera school, and who heads a music school in Houston, sang a group of arias. Mrs. Levy and Mrs. Austin Pollard (née Piqua) are other interested musicians in Houston.

Musical activity promises to be a "continuous performance" in interest out here. There does not seem to be any cessation winter or summer. Music departments of the National Education Association, in Cleveland in July, of the Chautauqua head center throughout the summer, and of the Minnesota Music Teachers' Association, in common with the rest, show marked advance in standard, seriousness and attraction.

F. E. T.

On Church Music.

ALLENTOWN, Pa., June 27, 1908.

To The Musical Courier:

I have your issue of June 24 and note your article on the convocation of church musicians here.

You certainly have struck the proper chord and you hit the nail on the head when you say musical instruments as such are sinless, and in the hands of skillful performers stand a better chance for uplifting than many a misdirected choir or congregation.

I am not a professional musician, but very much interested in music of the higher standard, and take active part in such work, and, being a constant reader of your esteemed journal, feel glad that you are interested in this matter.

Very sincerely yours,

E. A. DONECKER.

The Basle Vocal Society will give a Bach festival on June 14 and 15. The "St. John Passion," a chamber music matinee, and a concert of mixed Bach compositions will form the programs.

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CINCINNATI, Ohio, June 26, 1908.

The Alumni Association of the Cincinnati Conservatory of Music had an auspicious beginning at its first annual reunion, held in the drawing rooms of the conservatory on Thursday evening, June 18. Sixty members responded to the roll call, many of them having come long distances for the occasion. Those present were: Annabelle Ambrose, of Dayton, Ohio; Alma Newton Anderson; Ludolph Arens, of Mainz, Germany; Jean Beresford; Col. T. W. Birmingham, president of Jackson Military Academy, Jackson, Mo.; May Brockman; Albert Berne; Meta Bairnsfather, Macon, Ga.; Frances Ross Burton, of Tuscaloosa, Ala.; Helen May Curtis; Mrs. Philip Carrol, of Danville, Ky.; Chalmers Clifton; Cosby Dansby; Mrs. Clarence Gillham; Norma Geier; Marie Hammer, of Dayton, Ohio; Mrs. Douglas Boxall; John Hoffmann; Ida and Emma Heckle; Mrs. Fred Huntington; Mrs. Perin Scarborough; Mrs. Fred Hoffmann; Ethel Glenn Hier; Lowela Hanlin; Grace Adele Kite; George Leighton; Blanche Lowenstein; Mrs. J. D. Lyons; Ida Lichtenstader; Jennie and Iva Moore; Frances Moses; Mrs. William Eggers; Emma Manning; Mrs. Louis Helminger; Leo Palz; Ethel Piland; Margaret Pace; Edith Robbins; Martin Read, Jr.; Laura Strulbe; Louis Schwebel; Hugo Sederberg; Katherine Sofge; Mary Mildred Smith; Mary Lou Shaw; Lily Lee Smith; Alma Schneider; Margaret Sweeny; Amalie Staaf, of Middletown, Ohio; Florence Teal; Ida Ulmer; Eva Wynne; Mrs. Morris Wickersham; Adrienne Dorothy Wallace; Rosalie Yago, and Mrs. Nellie Robbins Williams, of Goshen, Ohio. Regrets and telegrams were received from a large number of alumni scattered all over the United States, many of whom have attained international reputation; among these were the Rev. Dr. McKenzie, principal of the Home School for Boys, of Lima, Ind.; Romeo Frick, concert singer and teacher, of Oakland, Cal.; Lily Marston Bartholomew, who is closely identified with a number of musical clubs in San Francisco, Cal.; Hallie Dansby, of Terrell, Tex.; G. Morgan Stricklett, first tenor of the Lotus Quartet, of New York, and many others. After the business meeting a delightful musicale was given, in which Adrienne Dorothy Wallace, violinist; Emma Manning and Martin Reade, Jr., pianists, and Florence Teal, soprano, all graduates of the class of 1908, took part. The members of the association then proceeded by special car to the Altamont Hotel, in the Highlands of Kentucky, where the banquet was held. The tables were charmingly decorated with ferns and lavender and white sweet peas, and an orchestra played

throughout the evening. Louis Schwebel, president of the association, acted as toastmaster, and toasts were responded to by Ethel Piland and Helen May Curtis, and by Albert Berne and Chalmers Clifton.

Clarence Adler, Cincinnati pianist, who went abroad two years ago to continue his studies in Berlin, surprised his friends several days ago by suddenly appearing in their midst for a month's vacation. Mr. Adler has made great progress in his work, and belongs to the popular German Trio of which Anton Hekking and Herr Siegel are also members. The Trio is booked to appear in various German cities for an entire season. Mr. Adler is staying at his former home, 2836 Stanton avenue, Walnut Hills.

The summer opera season began here on Sunday night, June 21, when the Metropolitan English Opera Company gave its initial performance at Chester Park. On account of its great popularity last year "Robin Hood" was chosen as the introductory for the new company. With several very talented principals, an excellent chorus and a capable orchestra, the company scored a decided success. The cast was as follows: Robert, Earl of Huntington, was sung by Joseph Sheehan; Little John, by Thomas Richards; Aida Hemmi appeared at Maid Marian, and Margaret Crawford was Alan-a-Dale. Her singing of "O Promise Me" evoked great applause. Joel Mossberg, who was cast for the part of Will Scarlett, became ill some days ago and Edward Metcalfe, a basso of marked ability, was put on in his stead. His song of the "Cross Bow," in the second act, and the "Armorer's Song" in the last act were frequently applauded. George Callihan as the Sheriff; J. A. Stockman, as Sir Guy; H. T. Longstreet, as Friar Tuck; Eleanor Kyle, as Dame Durden, and Gladys Caldwell, as Anabel, were all exceedingly good in their roles. Next week "Il Trovatore" will be the offering.

Louis Wiegand, leader of the orchestra at Heuck's Opera House, and director of the band which for fifteen years has given concerts at Eden Park, was operated on for appendicitis this week, and his condition is pronounced favorable.

Elba Frances Davies, Cincinnati's youngest pianist, was the star performer at an entertainment given at Miamisburg, Ohio, on June 23.

Piano recitals by the pupils of Edith Bewlay were given on the nights of June 23 and 24 in the Kindergarten Training School, Linton avenue, Avondale. These participated: Viola McCreery, Sara Roth, Dorothy Blagg, Hannah Cohen, Melba McCreery, Sadie Kassel, Dorothy Hewitt, Bertha Roth, Grace Smith, Ruth Cohen, Sara Rauch, Sylvan Joseph, Philip Cohen, Carl Baer and Henry Freiberg.

Bertha Baur and Wanda Baur, of the Cincinnati Conservatory of Music, left this week for a three months' trip to Europe.

Florence Hardeman, who was recently graduated with distinction as concert violinist from the College of Music, has returned to the city from the Hardeman country home in Kentucky. Miss Hardeman, besides being a musician

is devoted to outdoor sports, especially to riding and driving. She is a relative of the late Chief Justice Roger B. Taney, and through him is related to Francis Scott Key, author of the "Star Spangled Banner."

On the evening of June 20 Lowela Hanlin, teacher in the preparatory department of the Cincinnati Conservatory of Music, presented her class in a very creditable recital. These young students took part: Julia Galvin, Edgar Biehler, Lillian Loth, Jeanne Schwartz, Edna Dunkmann, Beatrice Fantle, Blanche Lampton, Hilda Stengel, Jane Griffith and Constance Baur.

The pupils of Mary S. Neff, of the Metropolitan College of Music, presented "The Flower of Yeddo" a one act Japanese comedy, in the College Hall, Mt. Auburn. The play was directed by Sophia Hamman.

Douglass Powell, the English baritone, has been appointed teacher of voice at the College of Music. He will assume his duties at the beginning of the new student year in the fall. He has been a member of the faculty of Trinity College, London.

Albino Gorno, of the faculty of the College of Music, accompanied by his wife, sailed for Europe this week, to be gone until September.

Pupils of Adolph H. Stadermann, organist of the Sacred Heart Church of Camp Washington, gave a piano recital on the evening of June 23, in the Auditorium, seventh and Elm streets. These took part: Agnes Brinker, Edith Gellenbeck, Geneva Schofield, Ida Polinsky, Edna Fox, Ruth Knowles, Clara Imbus, Florence Krenning, Goldie Taylor, Florence Beverman, Ernestine Hammer, Frederic J. Meyer, John J. Fehring, Henry J. Gilligan and Louis Brinker.

Weber's Military Band played numbers by Rossini, Johann Strauss, Gillet, Lehar, Donizetti and Wagner, at a concert in Eden Park last Sunday, before an immense assemblage of music lovers. These concerts are deservedly popular.

The piano class of Elinor Young gave an interesting recital in her studio, in Zumstein avenue, Hyde Park, on June 20. The program included compositions by Mozart, Goldner, Chopin, Chaminade, Conover and Kuhlau. Those who played were Margaret Michie, Erma F. Jones, Alice Michie, Naoma Haag, Elizabeth Kabus, Elva Cooper, Della Michie, Helen Stanley and Mrs. C. H. Witte.

Don Philippini, the Spanish bandmaster, and his military band are giving daily and nightly concerts at the Zoo.

Ethel Piland, of the Cincinnati Conservatory of Music, presented her class in a piano recital on June 20. Those taking part were: Marjorie Lowman, Edith Davis, Marie Burrell, Lillie Wirth, Hannah Hyman, Marie Kahn, Johanna Davis, Norma Walters, Lucille Skinner, Mildred Meiss and Adolph Davis, Henry Rosenthal and Evan Davis.

The Ohio Conservatory of Music and Dramatic Art opened its special summer term with a good enrollment of

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pupils who contemplate serious study. Students' recitals will be given on Tuesday evening, June 30, when pupils from the class of Hattie M. Uller will be presented.

Several members of the faculty of the Ohio Conservatory of Music are planning vacation trips. Tor Van Pyk, tenor, will spend the entire month of August in a visit to the far Northwest, mostly in the State of Washington; Philip Werthner, of the piano department, will spend part of his vacation in Michigan, and Jacques Sternberg, of the violin department, will spend the whole summer in the mountains of Virginia.

Willibald Lehmann has been engaged as an additional voice teacher at the College of Music. He was very highly recommended to the authorities of the college.

Marcus Kellerman, the baritone, will soon depart for Berlin, under a seven years' contract at the Royal Opera House, having been recommended for the position by Richard Strauss. Mr. Kellerman will be heard here next week as soloist with Froelich's Orchestra Reed Band at the Zoo. He will sing Elgar's "Land of Hope and Glory," "The Wonderland of Love," written for him by Paul Bliss, of this city, and songs by Frank van der Stucken and others.

A. M. J.

MUSIC IN HOLLAND.

THE HAGUE, June 19, 1908.

I should have written more if there had not been so much to write about! As usual, the chief musical interest here was centered in the concerts. The French Opera did not come out strong, though the season ended well with "Le Chemineau," which found great favor with the public. As to the Italian Opera, they say that the impresario will not continue the campaign next season for financial reasons.

In the concert field we had again the pick of the best executive artists of the world. The great conductors were not all able to come.

Mention must be made of the triumphant appearance of Georg Schneevoigt, who succeeded in inspiring the Residentie Orchestra to unwonted and unprecedented achievements. Mengelberg did wonders again with the Concertgebouw Orchestra; the production of Strauss' "Don Quixote" was a revelation.

As to the soloists, Kathleen Parlow did not find Holland less enthusiastic than Berlin, and Wüllner and Bos made another visit here with the usual effect. Since these two artists are to go to America for the first time, I want to tell the readers of THE MUSICAL COURIER that a great treat is in store for them. As regards intensity of expression and warmth of delivery, Wüllner stands unrivaled. There are songs of Schubert, ballads of Loewe, modern productions (Strauss and Wolf) never to be forgotten when you have heard them done by Wüllner. Some say he is better

in the dramatic than in the humorous works. I think he excels in both genres and a singularly expressive face helps to make the impression even stronger. As to Conrad von Bos, he is a player of high rank, and an accompanist of the rarest talent. It is a treat to hear him in his "Vorspiels" and "Nachspiels," and a greater treat perhaps to observe how Bos understands Wüllner. "Swei Seelen, ein Gedanke" indeed.

DR. J. DE JONG.

The Doings of Dalmores.

The accompanying postal card was received by THE MUSICAL COURIER from Charles Dalmores, the Manhattan Opera tenor, who now is in Bayreuth, preparing for his



appearance there as Lohengrin, in the opera of that name. Dalmores is an especial favorite of Cosima Wagner.

The Copenhagen musical season was a fertile one. The best successes were gained by the Brussels Quartet, Petschikoff, Burmester, Ysaye, Kathleen Parlow, the Dutch Trio, the Joachim Andersen symphony concerts, and the tenor, Franz Naval, in "Cavalleria Rusticana," "La Dame Blanche" and "Carmen."

News of Musicians From Near and Far.

John W. Nichols, tenor, is singing during June at St. Peter's Church, at Galilee, N. J. Many well known singers have sung there, among them Shanna Cumming, Julian Walker, Edward Johnson and Cecil James. Though returned only a brief period from Paris, Mr. Nicholas is already in demand.

Elizabeth K. Patterson expects to sing this summer at various resorts, giving her "Half Hour of Song," which includes delightful comments on the characteristics of the composers and their works. Next season she has planned a series of five song recitals in New York, the first in October. She recently received a letter from Mexico that came through something published of her in THE MUSICAL COURIER.

Anna V. Schroetter, soprano, sang at the high school commencement, Ridgefield Park, N. J., last week, and was received heartily. She appeared also at the Royal Arcanum affair June 25.

The Misses Kieckhoefer are at Schroon Lake, in the Adirondacks, for an indefinite stay. They have had a particularly busy season, bringing them commensurate returns.

Corinne Lamb and Grace Lewis, pianists, played solos at the annual commencement of the Norwich, N. Y., high school, June 23. The former was graduated, having completed the prescribed course in music, under Sophia Tefft; she played a "Fantaisie on Charles VI," by Halevy, with spirit and considerable dash, while Miss Lewis showed steadiness and expression in the Chopin nocturne in G major. Mrs. Tefft has large classes in Norwich and Oxford, playing the organ in the Baptist church of the latter place, and is an able, experienced and much liked teacher.

Rollie Borden-Low, the soprano; Flavie van den Hende, cellist, and John Kimber, tenor, were engaged to assist the pupils of Lillian Sherwood Newkirk, at their annual concert, at Lockwood's Hall, Norwalk, Conn., Tuesday evening, June 23. Mrs. Low sang three songs—"The Rosy Morn," by Ronald; "Love's Philosophy," by Bruno Huhn, and "Sing Heigh-Ho," by Henschel. Madame van den Hende played numbers by Goltermann, Dunkler, Mendelssohn and Popper. The Newkirk pupils who sang at the concert were Alice Smith, Lucy Gray, Laura Pollard, Clare Jaeger, Kate Knapp, Mrs. Charles Wing, Ethel Knapp, Mrs. W. W. Stone, Tracy Ambler, Edward Austin, and Herbert Pollard. Accompaniments were played by Mesdames Beardsley, Selleck and Newkirk.

A Brahms Society has been founded in Berlin, with the purpose of giving special Brahms concerts and for Brahms propaganda in general. Considering the tremendous vogue Brahms now has in Germany, such a society seems a trifle superfluous.

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Pearl Benedict is a young singer whose brief career has been unusually successful under the management of Walter R. Anderson. Miss Benedict has a contralto voice of rare quality and her singing has won for her the commendation of the most exacting musical directors in several States. It has not been a long career for Miss Benedict is in the enjoyment of her first youth, with the corresponding charm of freshness and beauty in her voice, and that willingness to receive suggestions from older and experienced artists which indicates a modest mind and a studious nature.

Miss Benedict has studied under several of the most famous masters of singing and repertory. She is well equipped for concert and oratorio. Her engagements last season included appearances with the following clubs and organizations: New York Young People's Symphony Concerts, New York Musical Art Society, New York Church Choral Society, New York Chautauqua, Tarrytown Philharmonic Society, Detroit Symphony Orchestra, Poughkeepsie Choral Society, Amherst Oratorio Society, Saginaw Choral Society, Mt. Vernon Choral Society, Ypsilanti Choral Society, Lansing, Mich., Festival.

Some of the future bookings for the young contralto are: Charlotte, N. C., Music Festival in October, Michigan tour in November, Southern trip in January, 1909, and a midwinter tour of Kentucky, Illinois and Pennsylvania.

The following press notices cover appearances in the States of Ohio, Michigan, Massachusetts and New York:

Undoubtedly one of the coming contraltos; the excellent rendition of her several numbers provoking considerable applause.—New York Times.

Perhaps the hit of the evening was Pearl Benedict, a young singer, whose voice is remarkable for its excellent quality and wide range.—Brooklyn Eagle.

Miss Benedict made a great hit here as contralto soloist in company with Dr. Carl Dufft and Madame Savage in "Elijah."—Detroit, Mich., Free Press.

Miss Benedict's unusually strong contralto voice completely won her audience and she was warmly applauded.—Springfield, Mass., Republican.

Miss Benedict again demonstrated the wonderful range and magnificence of her voice to her own credit and the enjoyment of her audience.—Ypsilanti, Mich., Press.

Miss Benedict possesses a rare contralto voice and sang with wonderful effect, probably one of the most successful singers that has been to Poughkeepsie.—Poughkeepsie Daily Eagle.

Lovers of vocal art were given a rare treat last evening at the

song recital of Miss Benedict. She has a contralto voice of remarkable range and quality, her enunciation being perfect.—Toledo, Ohio, Blade.

Katharine Goodson's London Success.

Miss Goodson's impeccable technic and her mastery of piano tone found their fullest expression in the interpretation of the concertos by Brahms and Tchaikowsky. She never indulged in impulsive effects, but her phrasing and her whole conception of the work were upon a large scale.—The Times.

It is a matter of great satisfaction to all English music lovers that their country's talent is represented the world over by so fine an artist. Her tone, though full and strong, is never harsh or unsympathetic. Those who had braved the heat of the afternoon were fully rewarded by the pianist's masterly playing and powerful conception of the music.—Standard.

Katharine Goodson summoned her numerous friends and admirers to Queen's Hall, where, yesterday afternoon, she gave a remarkable demonstration of her powers, and won unstinted applause.—Daily Telegraph.

At Queen's Hall Katharine Goodson gave an enormous audience a lesson in how to deal with acknowledged masterpieces. Her playing has gained much of late in breadth and intellectual force, and has lost nothing of its old brilliancy. She played the Brahms concerto with deep feeling and a quiet dignity that suited the music exactly, and in Tchaikowsky's popular work she gave a dazzling exhibition of technic.—Daily Graphic.

That her artistic powers have matured wonderfully during her absence was certainly very apparent yesterday. She was always a fine pianist, but never before has she soared to such heights as those which she reached in Brahms' D minor concerto. Later in the program she gave no less striking a performance of Tchaikowsky's B flat minor concerto.—Globe.

More Honors for Guilman.

Alexander Guilman has been made a member of the celebrated Royal Academy of Music in Sweden. This is one of the many honors conferred upon the distinguished French organist. At the wedding of Jean Reid, the daughter of the American Ambassador, in the Chapel Royal of St. James Palace, London, last week, the musical program included one of Guilman's compositions. At the wedding of the Prince of Wales, in the same chapel several years ago, Guilman's "March Nuptiale" was played.

Madame Devine Compelled to Change Her Plans.

Lena Doria Devine, who was booked to sail for Europe this week for a season of teaching in Paris, received a telegram from San Francisco, announcing the serious illness of her mother. Madame Devine will leave at once for the Pacific Coast to be with her mother, but hopes that the patient will improve sufficiently to permit her to go abroad later in the summer. Madame Devine's mother resides in San Francisco.

BUFFALO.

BUFFALO, June 26, 1908.

A few teachers remain here, for Buffalo is an ideal summer city, swept by Lake Erie's healthful breezes.

Mrs. Joiner, of West street, a successful teacher of voice, will spend the summer on the Massachusetts coast.

Harry J. Fellows and family have removed from Buffalo to their charming cottage at Lakewood, on Lake Chautauqua. The choros choir of the Delaware Avenue Baptist Church, of which Mr. Fellows is the director, will sing at Chautauqua Assembly during the season.

Frances Helen Humphrey will go abroad July 16, to coach with her old master, Victor Capoul, in Paris. Madame Humphrey's classes have been larger than ever the past season. She makes her annual trips to Europe in order that she may gain new ideas for the better development of her pupils. She speaks French fluently and has a good knowledge of the other Continental languages.

A piano recital by pupils of Charles Armande Cornelle, Wednesday evening, June 24, at the Century Club, was an event of unusual interest. The following named pupils participated: Laura Mills, Emilia Lustig, Florence Repp, Anna Kearney, Clara Kener, Margaret Heberly, Cora Jean Allan, Helene Mannheim, Ethel Foller, Henry Jocoy, Barbara Dietrich, Helen Hammersmith, Eleanor Schwabl, Elms Treichler, Carrie Gillig, Harry M. Colin, Minnie Schultz, George Lowry, Belle Loder and H. Kuhn.

A long program, including works by Beethoven, Chopin, Liszt, Rubinstein, Schubert-Tausig and other masters, was intelligently presented. A number of players proved brilliant interpreters.

Amy Worthington Titus, a Buffalo girl, who had the honor of election to the Manuscript Society while she was in New York City last October, is becoming known as a composer through the publication of her piano music. Her compositions have been published in New York, Philadelphia, Chicago and Buffalo.

V. K.

MUSICAL NEWS OF BROOKLYN.

Professor Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, recently returned from a professional trip to the West. The musical plans of the institute for next season will be on a scale not hitherto attempted. There will be more concerts and better concerts, now that the magnificent new Academy of Music is completed. Schumann-Heink, as already announced, will open the institute season with a song recital, October 1.

The Steinbruch Musical Institute closed the season yesterday (June 30) and will reopen for the autumn term September 14. Hugo Steinbruch, the director, accompanied by his family, will sail for Europe, July 4, for a two months' tour of the principal cities of the continent.

There was much merrymaking and feasting among the 200 members of the Brooklyn Arion before their departure for Germany, Saturday of last week. The singers sailed on the Steamer Barbarossa, and will give concerts in the Fatherland during July. The itinerary has been published in previous numbers of THE MUSICAL COURIER.

Garden Grows.

Mary Garden scored a big success at Cologne last week in Debussy's "Pelleas et Melisande."

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PITTSBURGH

PITTSBURGH, June 26, 1908.

One hundred and fifty of Pittsburgh's choir singers, organists and a few instrumentalists gathered in a spirit of goodfellowship to partake of the bountiful hospitality of Mr. and Mrs. John C. Leitch, at the Beaver Valley Country Club, yesterday afternoon and evening. The affair was unusual in more ways than one. Seldom, if ever, have so many musicians of Pittsburgh been gathered together. Mr. Leitch has done a great service in promoting this spirit of camaraderie. The pleasures of the club house and the grounds were at the disposal of the merry group, all of whom will long remember the occasion. The following program was carried out, interspersed with much jollity and inimitable facial expressions and by-play, just to add to the fun: Cowen, "Bridal Chorus," from "Rose Maiden," the ensemble; Schumann, "The Two Grenadiers," Howard White; Hermann, aria from "The High Priestess," Jane Lang; Lehmann, excerpts from "The Persian Garden," Ida B. Cole, David Stevens, Edith Harris Scott, Frederic Cutter; Saraste, "Zigeunerweisen," Dyorak, "Humoresque," Ruth Bowers; Liszt, "When Dreamy Sleep," Jessie Yuille-Yon; Ponchielli, "Cielo e Mar," Walter Earnest; Gounod, "Cavatina," from "Queen of Sheba," Emma G. Baumann; Mendelssohn, "It Is Enough," John R. Roberts; Cadman, "Little Papoose," Olive Wheat, Henrietta Bowlin, Ella May Duffin; Verdi, "O Don Fatale," Cadman; "The Geranium Bloom," Mrs. Charles Farrow Kimball; Augusta Holmes, "L'Heure d'or," Sidney Homer; "How's My Boy," Christine Miller; Rossini, quartet from "Stabat Mater," Emma Baumann, Henrietta Bowlin, Edward Vaughan, Howard J. White; Godard, lullaby from "Jocelyn" (violin obligato by Miss Bowers); Cadman, "Welcome, Sweet Wind," Gertrude Clark; Gounod, "Salva dimora Casta," Alfred D. Shaw; Brewer, male chorus, "Oft in a Stilly Night," solo by Mr. Roberts; Genet, two songs, "The Seasons" and "Liebesfrühling," Ruth Hay; Handel, "Hallelujah Chorus," the ensemble. All of the work was excellent. Mr. Steiner accompanied and also directed the choral numbers, as did Mr. Black. The other accompanists were Ernest F. Jores, Sidney Hamilton and William Oetting.

Few Pittsburghers realize what a splendid organization of singers there is at California Normal School, up the Monongahela River, not far from here. Director Charles Cornell is an indefatigable worker, and his efforts to pro-

mote good music in the school have met with success. "The Messiah," by Handel, was given last week with Pittsburgh soloists, Mrs. Charles F. Kimball, soprano; Edith Harris Scott, contralto; Alfred D. Shaw, tenor, and Frederic Cutter, bass. The chorus sang splendidly and was assisted by the Pittsburgh Orchestra. Mrs. Kimball's work was enthusiastically received; "I Know that My Redeemer Liveth" was beautifully sung, as were all her numbers. Mrs. Scott, as usual, exhibited her rich tones and an artistic manner of singing, while both Mr. Shaw and Mr. Cutter made more friends with their good work. The concert was largely attended.

Twelve programs—all pupils' recitals—were given at the Pittsburgh Conservatory of Music during commencement week, just closed. Over 150 pupils assisted. The result of the year's work was highly satisfactory, and reflected great credit upon the corps of teachers. The programs were well arranged and ably carried out. Last Saturday evening the director and the faculty received the students and their friends.

Henrietta Bowlin, the well-known contralto of this city, has closed a very successful season in Indiana and Ohio. Miss Bowlin met with much success in Indianapolis and Terre Haute, where she will sing soon in return engagements.

James Stephen Martin is arranging a large musical festival for the fall. It is rumored that Mr. Martin will have a chorus of 600 children, which will have a prominent place in the program. Mr. Martin's capabilities as a director are too well known for comment. His experience with juvenile choruses is perhaps as large as his efforts with the adult organizations with which his name is coupled. Further particulars will be furnished later on.

CHARLES W. CADMAN.

BOSTON ITEMS.

HOTEL NOTTINGHAM,
BOSTON, Mass., June 27, 1908.

Jordan Hall was filled with a large representative audience last Tuesday, when fifty-eight students of the New England Conservatory of Music received diplomas from George W. Chadwick, director of the conservatory. Dr. Chadwick delivered an address to the graduating class, preceded by excellent vocal and instrumental selections, with the Conservatory Orchestra in attendance. There were eighteen graduates in piano, three in organ, one in violin, fifteen in tuning, and eighteen in voice, C. Pol Plancon and Jessie Swartz being well-known to Boston people. June 22 was class day, and the program held many amusing and interesting features.

The chief musical event of the week was the recital at the Tippet-Paul Studios, in the Pierce Building, on Monday afternoon, by some of Mrs. Tippet's advanced pupils. Mrs. Tippet is certainly gifted in arranging her

list so that certain numbers and singers will blend with and "offset," as it were, others, and in this respect it was all a delightful treat to everybody who listened to what these earnest students are doing under Mrs. Tippet's direction. No two of the pupils sang alike. There was distinct individuality expressed by each. The beautiful trio, "Autumn Days," by Hiller, sung by Anne Estelle Hollis, Mary Donkin and Grace Horne, opened the program. Both profit and pleasure were felt by all who heard. There was no meaningless forcing of tone. Fine diction, rhythm and absolute tempo were observed, but without any mechanical effect whatsoever, and decided artistic feeling, all of which are far beyond mere tonal production. One felt that he was enjoying a song, and not listening to just how it was done. Mrs. Turner, personally very prepossessing, sang "Come raggio di sol," Caldara; "Rosy Morn," by Ronald, and "Shepherd's Cradle Song," Somervell, and, although having spent but one season with her teacher, showed a contralto voice of great beauty. Miss Donkin sang an aria from "Paradise and the Peri"; Mrs. Hollis was heard in "Hear Ye Israel," Mendelssohn, and Grace Horne in a German number, followed by a light, airy, little song in English, ending the program with Constance Tippet's charming waltz song, "My Heart and I," which was so beautifully done as regards legato, musical feeling and interpretation as to captivate everybody. Mrs. Hollis has worked several seasons with Mrs. Tippet, and is beginning to express many of the requisites of a fine singer. Her tone is pure lyric, and her diction now begins to be of that quality which the artist singer must aim for. Her singing of the fine aria was distinctive, showing excellent training, and was done in good oratorio style. Miss Donkin showed marked command of technique, and but for a trifling nervousness, sang with freedom and excellent style. Clara Tippet's versatility as a musician is marked, being as much "at home" in her exceptional accompaniments as in her all-round knowledge of musical literature and

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ideas of voice training. There is no teacher today in America who has a deeper insight into the pupils' needs than Mrs. Tippet. She herself is of German origin and is filled with musical zeal for each pupil's welfare. There were several leading musical people present to hear the pupils sing, and a much enjoyed informal tea followed.

It is to be regretted that Richard Lucchesi is to leave Boston on account of his health, owing to which fact

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he has tendered his resignation as a member of the vocal faculty of the New England Conservatory of Music. Coming as Mr. Lucchesi did from the far California coast, the New England climate has proved severe enough to cause him to return to California in September. The excellent course given by this teacher during last summer proved so attractive that Mr. Lucchesi has decided to repeat it the coming months of July and August. His set of exercises, called "Daily Vocal Practice," recently arranged by him, are considered excellent for the earnest student of singing, embracing as they do most valuable information on breathing. Those who know Mr. Lucchesi personally will regret to lose him, aside from his valued work as a teacher and musical connoisseur.

The biennial convention of the General Federation of Woman's Clubs, now taking place in Boston, met in Symphony Hall on Saturday evening, after the several short addresses by various leading men and women, had as the musical part of the program several songs by Earle Cartwright, and Liszt's No. 2 Hungarian rhapsody, beautifully played by Alice Eldridge, the gifted pupil of Edith Noyes (Porter). Enthusiasm ran high. On Sunday afternoon Benjamin Whelpley, organist of Arlington Street Church, gave an organ recital, and a vesper service was held at 4:30 by Mary Wooley. WYLYA BLANCHE HUDSON.

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The Philadelphia Orchestra has arranged with R. E. Johnston for Alexander PetschniKoff for its November 13 and 14 concerts at Philadelphia.



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The Arnolds at Lake Hopatcong.

Richard Arnold, concertmeister of the New York Philharmonic and also the vice president of the society, accompanied by Mrs. Arnold, left New York today (July 1) for Lake Hopatcong. The Arnolds will remain at this beautiful resort until the early part of September, when they will return to town.

Syracuse.

310 NOXON STREET, SYRACUSE, N. Y., June 26, 1908.

A final recital, unique in its character, was that given by the pupils of Madame Nelis-Foster at Assembly Hall. Under the title "A European Singing Tour," the young ladies of the class were heard in a number of interesting songs in solo and ensemble, to which Madame Foster added clever bits of reminiscence, gathered from a fund of foreign experiences.

Melville A. Clark introduced a clever pianist to Syracuse recently in the person of Ethel Newcomb. This young woman comes from the northern part of the State, where she has been resting from a number of years of strenuous study abroad. Helen Butler Blanding, the clever Syracuse soprano, assisted Miss Newcomb and added much to the pleasure of the program with her pleasing voice and delightful personality.

A chorus of two thousand singers will unite their voices in the magnificent new stadium of Syracuse University on July 3, when the German singing societies of the State meet here in convention. The great concrete stadium, the largest of its kind, with one exception, in the world, will be an admirable place to hold a great singing fest, and it should be a memorable occasion.

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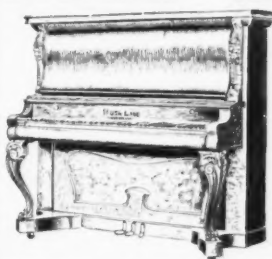


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